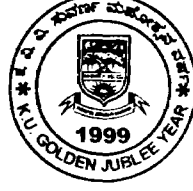


**UṢĀHARAṆAKĀVYA OF TRIVIKRAMA PAṆḌITA  
A CRITICAL STUDY**



***THESIS SUBMITTED TO THE  
KARNATAK UNIVERSITY, DHARWAD  
FOR THE AWARD OF THE DEGREE OF***

**Doctor of Philosophy  
IN  
SANSKRIT**

*by*  
**PRANESH R. ARCHAK**  
M.A.

*Under the Guidance of*  
**Dr. K. B. ARCHAK**  
M.A., Ph.D.

**Reader**  
P.G.Department of Studies in Sanskrit  
Karnatak University, Dharwad - 580 003

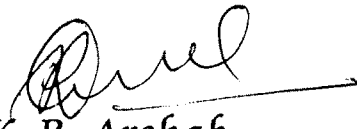
**November, 1999**

# Certificate

I certify that this thesis "UṢĀHARAṆAKĀVYA OF TRIVIKRAMA PAṆḌITA – A CRITICAL STUDY" presented by Shri Pranesh R. Archak represents his original work and has not been submitted for any other Diploma or Degree in any University. The work has been carried out by him, in the Department of Sanskrit, Karnatak University, Dharwad, under my guidance and supervision.

Date : 22.11.1999



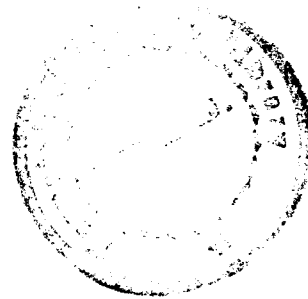
  
Dr. K. B. Archak

Research Guide

Dr. K. B. ARCHAK M.A., Ph.D.  
Reader,  
Department of Sanskrit  
Karnatak University,  
DHARWAD-580003.

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## PREFACE

लक्ष्मीलावण्यपीयूषपानपात्रायितेक्षणः।  
सनीरनीरदश्यामः पातु वो भगवान्हरिः॥

The wealth of Sanskrit literature comprising of *Drśya* and *Śrūya* sections, is however richer than that of any literature in the global history. A survey of Sanskrit literature makes it clear that the epic poets like Kālidāsa, Bhāravi, Śriharṣa, etc. have adorned high seats of honour by their remarkable contribution. Evidently these poets delimited their field to the world of literature only. Apart from this group of the epic poets, right from the 10th Cent. A.D. scholars who served the Vedānta literature with their valuable works have displayed their excellent skill in the composition of epic poems, dramas, etc. Among such poet-philosophers, Trivikrama Paṇḍita who flourished between (1258 A.D. - 1320 A.D.) in Mādhva tradition, can be acknowledged as a great poet. He has the only epic poem viz., *Uṣāharaṇa* to his credit, witnessing his poetic excellence. No doubt, the style of *Uṣāharaṇakāvya* is scholarly one. It does deserve the honour of being recognised as a *Mahākāvya*. Despite this, it has been less noticed by the scholars at large.

As I entered the field of research after my post-graduation, I was given suggestion by my revered Professor, Dr. D.N. Shanbhag to take up a critical study of the *Uṣāharaṇakāvya*. In the year 1995, I registered myself for the Ph.D. course, under the guidance of Dr. K.B. Archak. Though the study of this *Kāvya* was then felt difficult, I could read and understand the *Kāvya* in the right spirit, because of the guidance of my teacher Dr. K.B. Archak. The present thesis, for the better understanding of its poetic value, is divided into eight chapters. The opening chapter gives a detail information regarding the Date, Life and Works of Trivikrama Paṇḍitācārya. Besides, the succeeding chapters give us the summary of the poem, its sources, its justification as a *Mahākāvya*, its descriptive aspects, use of *Alaṅkāras* and the Metres therein. The last chapter offers the concluding remarks.

In preparing the thesis, I have referred to the Sanskrit commentary of the *Uṣāharaṇakāvya* by H.H. Sumatīndratīrtha of Sri Raghavendra Swamy Muth, Mantralaya (A.P.).



In the preparation of this thesis I worked under the guidance and supervision of Dr. K.B. Archak, M.A., Ph.D., Reader, Department of Studies in Sanskrit, Karnatak University, Dharwad. The suggestions given by him when going through the script, were of immense value to me, for which I am very grateful to him. His firm and sympathetic gesture while scrutinising the thesis is worthy of emulation.

I am in deep gratitude and obligation to Dr. D.N. Shanbhag, M.A., Ph.D., Professor (Retd), Department of Sanskrit, Karnatak University for his help from time to time in the research field.

Similarly, I am very much indebted to Dr. M.N. Joshi, M.A. Ph.D., Reader and Chairman, Department of Studies in Sanskrit, Karnatak University, Dharwad, for his kind help and encouragement in completing this research work.

I render my heartfelt thanks to Dr. C.S. Naikar, Reader in Sanskrit and Vidwan Jayatirthacharya Malagi, Shastri, of the P.G. Department of Sanskrit Karnatak University, Dharwad, for having given useful suggestions.

I am highly grateful to the Vice-Chancellor, the Registrar, and other concerned authorities of the Karnatak University, Dharwad for having helped me in the requisite directions.

I extend my gratefulness also to the Librarian and staff members of the Central Library, Karnatak University, Dharwad for their kind help in providing books, journals etc., required to my research studies.

I am indebted to Smt. and Shri Venkatesh B. Inamati, Shree Graphics, Kabbur Road, Malmaddi, Dharwad, for having helped me in getting the thesis completed neatly and precisely, well in time.

श्रीप्रमाथी संवत्सर, कार्तिक शुक्ल द्वादशी  
२०-११-१९९९, मन्दवासरः  
धारवाड

  
**Pranesh R. Archak**

## CHAPTER - I

### LIFE, DATE AND WORKS OF TRIVIKRAMA PAṆḌITA

Trivikrama Paṇḍita has been recognised in the history of the Dvaita School of Philosophy as a philosopher-poet, though less known in the Classical Sanskrit literature, yet can be placed on par with other great poets like Kālidāsa etc. However, the poetry of passion is rather immediately received by the readers than the poetry of reflection. On the contrary, the *Uṣāharaṇakāvya* of Trivikrama Paṇḍita excels as the poetry of reflection. And because of this reason, it seems, Trivikrama and his poetry have been less identified in the field of Sanskrit literature. But, the truth remains unshakable that Trivikrama Paṇḍita's poetic genius is a fine amalgam of religious ardour and an ardent love of beauty.

#### Life and Date of the Author

Regarding the life-history of Trivikrama Paṇḍita, it is but necessary to refer to the *Sumadhva Vijaya*, the epic-poetry composed by Nārāyaṇa Paṇḍita, the youngest son of Trivikrama Paṇḍita. This poetry has been accepted as authentic source of Trivikrama Paṇḍita's biography.

As found in the *Sumadhva Vijaya*, Trivikrama Paṇḍita hailed from *Likuca* family of great renown. He was the son of Subrahmanya Paṇḍita, a highly revered veteran controversialist. He belonged to the *Āṅgīrasa gotra*. This family itself had gained wide fame for its excellences like austere penance and poetic talent.<sup>1</sup> He was fortunate in having a devoted wife befitting his virtues, a votary of Lord Kṛṣṇa. As she had repeatedly lost her issues, she began to serve Hari and Hara with intense desire to

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1. सुतपः कवितादिसद्गुणानां लिकुचानां कुलजोऽङ्गिरोन्वयानाम् ।  
अभवद्गुहनामको विपश्चित् कविवर्योऽखिलवादिवन्दनीयः ॥ *Sumadhva Vijaya* (XIII.43)

beget a son gifted with a long life.<sup>2</sup> In course of time, due to the divine grace of Hari and Hara, she gave birth to a gifted child, whose brilliance could not be adjudged by the council of the wise, like a priceless gem not fittingly evaluated by the gem-experts in the town.<sup>3</sup>

Then Subrahmanya Paṇḍita was overwhelmed with joy to see the beaming moon-like face of his son. He considered his son as capable of redeeming his clan. He then performed the religious rites related to the child -birth and named him appropriately as Trivikrama.<sup>4</sup> Surprisingly, Trivikrama even as a child was a gifted poet. Even when he lisped, he gave out flawless verses describing the glory of the early rising Sun, shining with his innate lustre.<sup>5</sup>

He became well-versed in all branches of Vedas including its auxiliaries (and so specialised in Advaita Vedānta) as to command the respect of the then expert exponents of the diverse doctrines. Trivikrama Paṇḍita in his early age, composed a delightful poem called *Uṣāharaṇa*, full of poetic sentiments for the benefit of the virtuous like the *Likuca* tree refreshing the way-farers with its pleasant shade and covetable fruits.<sup>6</sup> Trivikrama Paṇḍita's preceptor was incompetent to reconcile the contradictions suggested by the former, in the Advaita Vedānta. Therefore he took up a deep study of the Advaita.<sup>7</sup> Then, Trivikrama coming of age,

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2. दयितास्य सती गुणानुरूपा विधिवीर्षेण मुहुर्मृतप्रजाऽपि ।  
अभजद्भुवनप्रभू हरीशौ सुतकामा वसुदेवसूनुभक्ता ॥ *Ibid.*, (XIII.44)
  3. परमेश्वरयोः प्रसादयोगात् सुतरत्नं तदसूत सूरिपत्नी ।  
परिषत्पदपत्तनेषु नार्घो विविदे यस्य समः परीक्षकाग्न्यैः ॥ *Ibid.*, (XIII.45)
  4. वदनेन्दुमवेक्ष्य नन्दनस्य स्वकुलोत्तारणदक्षलक्षणस्य ।  
कृतकृत्यतया क्रियाः प्रकुर्वन् कविराख्यादुचितां त्रिविक्रमाख्याम् ॥ *Ibid.*, (XIII.46)
  5. कलभाषण एव सूरिपोतः कविरासीदनवद्यपद्यवादि ।  
अवभाति ननु प्रभाप्रभावी भगवान् बालतरोऽपि तिग्मभानुः ॥ *Ibid.*, (XIII.47)
  6. सकलाङ्गयुतावभातशाखः समये प्राप्त उदारपक्षिसेव्यः ।  
स ससर्ज सदध्वगोपकृत्यै लिङ्कुचः काव्यफलं रसाभिरामम् ॥ *Ibid.*, (XIII.48)
  7. प्रतिपादितमात्मना यथार्थपृथुमायासमयस्य दुर्घटत्वम् ।  
स्वगुरौ परिहर्तुमक्षमेऽपि श्रुतवांस्तं स वयस्यबोधितोऽलम् ॥ *Ibid.*, (XIII.49)

gained proficiency in the scriptures. He subdued the living scholars with his elegance of speech. Thus, Trivikrama became a dexterous dialectician gifted with skilled talent in the Advaita Vedānta.

Observing Trivikarma Paṇḍita as being very much devoted to Advaita Vedānta, his father Subrahmaṇya Paṇḍita desired to make him alert of the Truth. Therefore, once Subrahmaṇya Paṇḍita called his son in privacy and advised him thus : “O son, listen to my wise words, and meditate on Lord Kṛṣṇa endowed with auspicious qualities to get liberation. But contemplation on Brahman as attributeless is improper.”<sup>8</sup>

Listening to the words of his father, Trivikrama Paṇḍita got himself shaken in his mind.<sup>9</sup> Though his mind was distracted by the power of the Kali-age, Trivikrama being intellectually acute, contemplated thus :<sup>10</sup>

“The *Brahmasūtras* composed by Lord Vedavyāsa are undoubtedly the authentic test to decide the true nature of the things in the universe. But, there are twenty-one different commentaries on it, disagreeing with each other, can never gain validity. When considered with an unprejudiced mind, not even one commentary amongst them, gives the correct meaning of the *Brahmasūtras*. We study the commentary of Śaṅkara, though illogical and unpromising one, only because it is handed down to us in succession.<sup>11</sup> When the enlightened persons who have realised the truth, advise to meditate on Brahman who is All-pervasive,

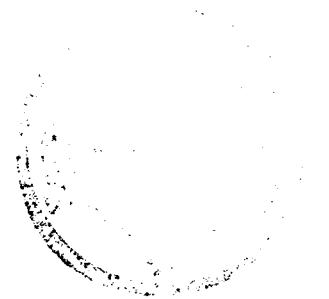
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8. शृणु वाचमिमां विचारितार्था न कलौ निर्गुणभावना सुखाय ।  
इति गौणविमुक्तये गुणाढ्यं स्मर देवं वसुदेवसूनुमेव ॥ *Ibid.*, (XIII.52)
  9. इति तातवचो निशम्य किञ्चित्तरलात्माऽपि विचार्य शास्त्रसारम् ।  
परमेव स पारमारुरुक्षुर्विगुणोपास्तिमुपाशृणोत्परेम्यः ॥ *Ibid.*, (XIII.53)
  10. निजधर्मरतो गृहिप्रबर्हः कलिकालाकुलितान्तरो ऽपि हन्त ।  
नितरां निशितात्मना निसर्गात् स्फुटमालोचयदित्यसौ कदाचित् ॥ *Ibid.*, (XIII.54)
  11. रचितं ननु सूत्रमत्र मानं विदुषा सत्यवतीसुतेन साक्षात् ।  
अपरस्परसङ्गतानि भाष्याण्यथ सर्वाणि न मानतां ब्रजेयुः ॥  
यदि तेषु निराग्रहान्तराः स्मः सुघटं नोपलभामहे हि किञ्चित् ।  
न तथापि परम्परोपयातं न पठामः प्रणयेन शाङ्करीयम् ॥ *Ibid.*, (XIII.55-56)



full of knowledge and bliss and who is without superior to Himself, then Brahman in Advaita will have to forgo even His splendence.<sup>12</sup> And if Brahman meditated upon is non-resplendent, then, He will reduce himself to pitchy darkness. And He who meditates on this Brahman, will be dammed in dark hell.<sup>13</sup> Therefore let us follow our religious rites as laid down in *Manusmṛti* and the like. Let us have considered reflection on the scriptures including the Vedās, Mahābhārata, the Purāṇas etc., and meditate on Lord Mukunda, the treasure of auspicious attributes.<sup>14</sup> With such profound recollections, when Trivikrama Paṇḍita resolved to take up a careful study of the scriptures, he came to know about Madhvācārya's chaste repute which has diffused all over the world.<sup>15</sup>

Then, Trivikrama's fellow Māyāvādins entreated him earnestly to vanquish Madhva, the antagonist elephant. Accordingly, he with his commanding self-esteem distressed the disciples of Madhva, and blinded them by his bewildering counter-replies.<sup>16</sup> Once Trivikrama during midnight, without being known to others, looked over the essence of the philosophy of Madhva. He was wonderstruck and delighted by the profound thoughts couched in superb expressions in his works.<sup>17</sup> He was thoroughly convinced that Madhva's philosophy was profound and flawless. Yet he did not venture to embrace Dvaita philosophy forth-with.

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12. घटनोपनिषत्सु नाल्पबुद्धेः सुघटेत्यभ्युपगम्य चिन्तयामः ।  
न विमुक्तिमुपैति कोऽपि मक्त्वा समयोक्तामिह यामिमामुपास्तिम् ॥ *Ibid.*, (XIII.57)
  13. विततः सुखसच्चिदद्वयात्मा समुपास्यो विहितो हि तत्त्वविद्भिः ।  
स च नावयवी निरूप्यते चेत् द्युतिमात्रं च न हीत्यदो रहस्यम् ॥ *Ibid.*, (XIII.58)
  14. अथ वेदपुराणभारतादि स्वयमालोच्य यथाऽवबोधमत्र ।  
गुणवन्तमुपास्महे मुकुन्दं स्मृतिधर्मान् भृशमाचरन्त एव ॥ *Ibid.*, (XIII.60)
  15. अवधार्य यदेति कार्यमार्यः स विवेकादुपचक्रमे विधातुम् ।  
परिपूर्णमतेर्जगत्सु कीर्तिं परिपूर्णमशृणोत्तदा विशुद्धाम् ॥ *Ibid.*, (XXIII.61)
  16. सितमध्ववचःसृणिप्रयोक्तृन् पुरुषानेष विषादयन् कवीभः ।  
विविधोत्तरधूलिपातनेन प्रतिघेनाधिकमन्थयांचकार ॥ *Ibid.*, (XIII.66)
  17. क्षणदासु विचक्षणः स वीक्ष्य प्रचुरप्रज्ञमनोज्ञशास्त्रसारम् ।  
अपराविदितः प्रसादगर्भं विदधे विस्मयमान्तरं महान्तम् ॥ *Ibid.*, (XIII.67)

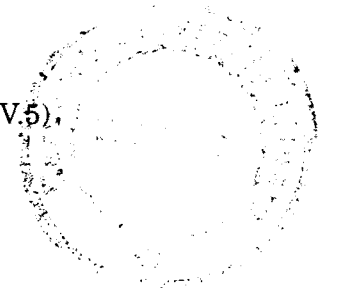


He was a formidable controversialist who was a master in logic and who could wield the weapon of logical technique with the decided effect. Therefore, Trivikrama wished to investigate the Dvaita Philosophy. The judicious people always act after a close investigation.<sup>18</sup> Then, Trivikrama approached Madhva who had camped at Viṣṇumaṅgala temple. With great respect and reverence, Trivikrama prostrated before him for his blessings.<sup>19</sup>

During his stay, Trivikrama started attending Madhva's discourses on the *Bhāgavata* at Viṣṇumaṅgala temple. He used to sit at a distance quietly listening to the discourses. He could not find any fault in the discourses delivered by such an erudite personality. Being a great scholar, Trivikrama had the greatness of recognising the scholarship in others. It is suggested that, once Madhva's library was stolen by Padmatīrtha and other jealous opponents by crooked means. The king Jayasimha helped Madhvācārya in getting back his stolen library from Padmatīrtha and begged the pardon the Ācārya for the mischievous acts of sum unscrupulous persons. Trivikrama was also not happy with the incident of stealing the manuscripts from the library. He was pleased to know that the stolen manuscripts had found their proper place under the custodianship of his brother, Śaṅkara Paṇḍita.<sup>20</sup> No wonder that Trivikrama although not very familiar till then with Madhva could well comprehend the essence of the inmost secret his divine qualities.<sup>21</sup>

Once, Madhva started giving discourses in another temple called Amarālaya. The topic of the discourse was his commentary on the

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18. विदितवान् व्यवहृत्य सुदर्शनं बहुलबोधमवेक्ष्य स निश्चयात् ।  
अपि न तस्य मतं सहसाऽऽददे ननु विमृश्य कृती कुरुतेऽखिलम् ॥ *Ibid.*, (XIII.68)
19. तं विष्णुमङ्गलगतं बहुलप्रबोधं प्राप्याभ्यवन्दत तदाऽयुगविक्रमार्थः ।  
आनन्ददं स चतुराननहासलक्ष्म्या तत्त्वं प्रवेत्तुमर्हेद् इवाब्जयोनिम् ॥ *Ibid.*, (XIII.69)
20. कृतमपकृतमयैः क्षम्यतां क्षान्तिभूषैरिति मृदु वदतां सम्प्रार्थनाभिः प्रभूणाम् ।  
अपहतमपरेषां मन्त्रतो ग्रन्थजातं दशहृदयनियोगादग्रहीच्छङ्करार्थः ॥ *Ibid.*, (XIV.2)
21. अनतिपरिचितस्याप्यस्य सोऽयं कवीन्द्रो गुणरसमतिगूढं ज्ञातवानित्यचित्रम् ।  
मधु मधुकरराजो निष्पतन् पौष्पमासुं ननु परिचयहीनः काननेऽपि प्रभुः स्यात् ॥ *Ibid.*, (XIV.5).



*Brahmasūtras*.<sup>22</sup> Trivikrama met Madhva with an intention of having a debate with him. Madhvācārya saw Trivikrama Paṇḍita face to face just as a valiant enemy mounting the chariot of hostile philosophy, armed with powerful missiles of pungent logic.<sup>23</sup> But Madhvācārya did not get scared by any argument of Trivikrama.

Madhva upheld the thesis of Tattvavāda that Lord Nārāyaṇa, the abode of infinite auspicious qualities laid down in the scriptures as the Supreme, is the Creator, Sustainer and Destroyer of the universe. He showed that Lord Nārāyaṇa alone is the Supreme God who brings the universe into existence. He critically reviewed the contentions of Sāṅkhya, Bhāskara, Vaiśeṣika, Mādhyamika, Prābhākara, Māyāvada among others. He upheld his all-encompassing theory of *Viṣṇu-sarvottamatva*.<sup>24</sup> (XV.3-61)

Trivikrama Paṇḍita was a curious and keen listener in the solemn assembly. Trivikrama with his vast knowledge argued with Madhva sternly on various points. He gave no quarter. Thus Trivikrama and Madhva were drawn into metaphysical encounter, and the controversial exchange of arguments, and counter-arguments went on for a period of fifteen days. But he found that all his arguments were shattered to pieces by Madhva. He found himself unable to defend Advaita against the attacks levelled by Madhva.<sup>24</sup> The termination of the debate saw Madhva

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22. भूयोबोधस्ततो भूयो व्याचख्यौ भाष्यमभ्युतम् ।  
ग्रामे ग्रामीणसामान्ये वसंस्तत्रामरालये ॥ *Ibid.*, (XV.1)

23. परपक्षरथारूढं खरतर्कमहायुधम् ।  
त्रिविक्रमार्यं सोऽपश्यत् प्रतिवीरमिवाग्रतः ॥ *Ibid.*, (XV.2)

24. सप्ताष्टानि दिनान्येवं वादं कृत्वा सहामुना ।  
निरुत्तरं तं निश्चोद्यं चक्रे चक्रायुधप्रियः ॥ *Ibid.*, (XV.69)

[In his introduction to *Tattvapradīpa* of Trivikrama Paṇḍita, Dr. Nagaraja Śarma (p.3) interprets the term “Saptāṣṭāni dināni” to me ‘fifty-six days’ by multiplication of seven and eight. He says further that “I am aware others interpret it differently, but I have indicated my personal view.]

crowned with glorious victory. Trivikrama gave up his Advaita not under compulsion, nor under external force, nor under the urge of emotionally dominated moment.

He had the sportsman-like honesty, grace and magnanimity to recognise the victory of Madhva in the only grand and spectacular manner in which it could be. He readily and willingly became a convert to the school of Madhva. Trivikrama's conversion to Dvaita was not the mechanical and lifeless proselytization, but it was a conversion of faith brought about by intellectual understanding of inherent untenability of the cult of Advaita, and logical conviction of the tenability and validity of the philosophy of Madhva. Madhva's magnificent arguments based on the scriptures and irrefutable logic made Trivikrama dumb and he prostrated at Madhva's lotus-feet begging his pardon.<sup>25</sup> Madhva accepted Trivikrama as his disciple and expounded to him the *Brahmasūtra-bhāṣya*.

Madhva himself had selected Trivikrama for the signal honour of writing a gloss on his *Brahmasūtrabhāṣya*. This would certainly show the respect Madhva had for the scholarship of Trivikrama, and absolute confidence that Madhva had reposed in him. With due reverence to the order of Madhva, Trivikrama wrote a gloss on the *Brahmasūtrabhāṣya*, named *Tattvapradīpa*.<sup>26</sup> Trivikrama should have felt specially honoured by Madhva in this manner.

Further, Trivikrama openly proclaimed in admiration something like a public review of all the works of Madhva and observed that it would be difficult to isolate logical arguments from such an inexhaustible mass

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25. प्रणम्याचष्ट शिष्टोऽसौ क्षम्यतां नाथ चापलम् ।  
पदपद्मरजोदास्यं ध्रुवं मे दीयतामिति ॥ *Ibid.*, (XV.70)
26. गुर्वाज्ञागौरवाट्टीकां कुर्वन् भाष्यस्य दुष्कराम् ।  
षडर्धविक्रमार्योऽसौ महाचार्यमवोचत ॥ *Ibid.*, (XV.72)



of literature. So, Trivikrama prayed that Madhva would be pleased to write another treatise which would be thoroughly and throughout dominated by logical technique.<sup>27</sup> Trivikrama should have thought that only such fighting treatise would enable the disciples of Madhva effectively to answer all objections and counteract all opposition. Madhva readily agreed and wrote at one stretch the celebrated polemical treatise called *Anuvyākhyāna*.<sup>28</sup> Thus among the householders-disciples, Trivikrama Paṇḍita of the *Likuca* family shone like one of the three fires.<sup>29</sup>

A perusal of highly devotional panegyric stanzas in the beginning of the *Tattvapradīpa* of Trivikrama, makes it amply clear that he had firm faith in the triple incarnation of Mukhya Vāyu as Hanūmān, Bhīma and Madhva.<sup>30</sup> Such enthusiastic devotion is quite understandable; because Trivikrama who had been trained long in the lore of Advaita, was convinced of correctness of cherished system of Dvaita philosophy of Madhva.

In fine, unique qualities like intellectual satisfaction, loyalty, mastery over logic, creative spirit, facile and forcible expression, and unstinted devotion to Dvaita philosophy of Madhvācārya have verily gained for Trivikrama Paṇḍita, universal recognition and reputation as illustrious disciple of Madhva.

27. ग्रन्थेभ्य एभ्योऽगाधेभ्यो युक्तयो न दुरुद्धराः ।  
मनोमान्द्यात्ततो ग्रन्थं व्यक्ततर्कततिं कुरु ॥ *Ibid.*, (XV.87)

28. युगपद्रचयत्रेनां कदाचित्स निरन्तरम् ।  
चतुरश्चतुरः शिष्याल्लीलयाऽलेखयत् खलु ॥ *Ibid.*, (XV.89)

29. बहवो गृहिणोऽप्यस्मात्समग्रानुग्रहं ययुः ।  
दीप्ता यत्राग्नय इव त्रयो लिकुचशेखराः ॥ *Ibid.*, (XV.135)

30. त्रेधाऽवतारमवनाय सतां बळित्थेत्याद्या श्रुतिर्भगवती गुरुमेनमाह मुख्यानिलोऽतिबलवान् मतिरीशधेना नेतेति पृक्ष इति मध्व इति क्रमेण ॥ Dr. Nagaraja Sarma, *Tattvadipikā*, p.5

It is evident from foregoing life-account that Trivikrama was a contemporary of Madhva. Dr. B.N.K. Sharma has placed him between c. 1238-1320 A.D.<sup>31</sup> Trivikrama Paṇḍita seems to have had three sons, of whom Nārāyaṇa Paṇḍita was the youngest.<sup>32</sup>

### Works of the Author

In the history of Sanskrit Literature, Trivikrama Paṇḍita occupies the position of a writer who contributed substantially to manifold branches of knowledge. He composed independent works in praise of Lord Hari and Mukhya Vāyu. He wrote significant commentary to adjudicate the doctrines of Dvaita Vedānta. He wrote a Mahākāvya also which witnesses Trivikrama's wide knowledge. Here, an attempt has been made to give in brief, the salient features of Trivikrama's works which are five in number :

#### 1. Tattvapradīpa :

This is a monumental work of Trivikrama Paṇḍita, running into five thousand granthas. The *Tattvapradīpa* barring the *Sattarkadīpāvalī* of Padmanābhatīrtha is the first and foremost running commentary on the original *Brahmasūtrabhāṣya* of Madhāvācārya. The full text of this work was first published in 1958 by the Akhila Bharat Madhva Mahamandala, Udupi. Trivikrama's sense of logic and logical justification of the Dvaita Vedānta has been well reflected throughout this work.

With regard to the title of this work, Dr. Nagaraja Śarma remarks : "In the edition of the work by Mr.(now Dr.) B.N.Krishnamurthy Śarma, the name is given as TATTVA PRADEEPAH (in masculine gender).

31. Dr. B.N.K. Sharma, *History of the Dvaita School of Vedānta & Its Literature*, Motilal Banarasidass, Delhi, 1981, p. 214.

32. त्रिविक्रमगुणनिधेः सुशिष्याः सुताः  
सनामभिमतस्त्रयो यस्तृतीयोऽत्र नारायणः ।

Nārāyaṇapaṇḍita, *Sumadhvavijaya-bhāvaprakāśika*, (concluding verse)

“In the present edition the name given is TATTVA DEEPIKA (feminine gender).” It may be assumed that evidence afforded by different manuscripts may justify the different titles given.

“ I shall draw the attention of two lines of evidence or testimony which would enable one easily to identify the correct title”.

“One is external. It is contained in Madhvavijaya. The reference made is TATTVA PRADEEPAKRITI-GO-GANENA. From this, it is very naturally suggested that the title of the work is TATTVAPRADDEEPAH.

“The other is internal. Towards the end of the work, in the course of devotional dedication of his treatise to the Supreme lord, Trivikrama refers to the work as SATTATVADEEPA (p.500, stanza-6)<sup>33</sup>

“Surely, Trivikrama should have been acquainted with the work of senior disciple of Madhva-Padmanābhatīrtha, written on similar lines. It was SATTARKA-DEEPAVALI

“Having modelled the title of his own work, after that of Padmanabhatirtha, it is quite a reasonable conjecture that Trivikrama might have named his work SATTATVA-DEEPA. I have used the title TATTVAPRADEEPA.

“Evidently, the manuscripts used in the editing of the present text, contain the title of the work as TATTVA-DEEPIKA, and that would explain its having been adopted finally.”<sup>34</sup>

Whether the title be *Tattvapradīpa* or *Tattvadīpikā*, in no way it affects the theme of the work. To me, either of the titles hold good. Hence the discussion on the title of the work is not necessary here.

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33. प्राप्य प्रकाशितमहं परमाख्यविद्याप्रसादवर्यसदनस्य पदारविन्दम् ।  
सम्प्रीतये भगवतः परमस्य भक्त्या सत्तत्त्वदीपमिममत्र समर्पयामि ॥

34. *Tattvadīpikā*, Ed. Nagaraja Sarma, Akhila Bharata Madhva Mahamandala, Udupi, 1958, pp. 4-5.

In the *Tattvapradīpa*, forcible and stately style of Trivikrama stands revealed at its best.

Some of the following remarkable points reveal the salient features of the *Tattvapradīpa* :

1. The conclusion of the ईक्षत्यधिकरण given by Trivikrama is delightful dissertation. He has arrestingly argued and shown that the author of the Vedāntasūtras has refuted the Advaita Vedānta.
2. Trivikrama has shown that in all the five opening Adhikaraṇas, the Purvapakṣa, to be and that has been actually refuted, is the system of Advaita.
3. Trivikrama has brilliantly set forth his discussion and final conclusion that Brahman cannot be regarded as the *Upādāna-kāraṇa* of the universe.
4. Buddhism is elaborately refuted. In the same spirit, it is shown that Advaita which is doctrinally not different from Buddhism stands automatically refuted.
5. In the III Chapter, Trivikrama has highlighted the relative importance of *Jñāna* and *Karma*. It constitutes a brilliant exposition of the views of Dvaita Vedānta.
6. Trivikrama has given an exposition of the eschatological doctrines relating to enjoyment of eternal and everlasting bliss after complete exhaustion of the stock of *Karma*.

Thus, Trivikrama has displayed great dialectic ability and erudition. He has thrown light on some of the untracable passages cited by Madhva. All the discussions on different topics herein, are really marvellous in their penetrating perception of doctrinal subtleties.

A close study of Madhva's *Anuvyākhyāna* and Trivikrama's *Tattvapradīpa*, makes it clear that after having had the benefit of going

through the *Anuvyākhyāna* and other works of Madhva, and after having enjoyed the rarest and most unique privilege of personal teaching and instruction from Madhva, Trivikrama set to write this work, and because of which, the value of this work has been enhanced.

## 2. Vāyu-stuti :

It is a popular *stotra* comprising of forty-one verses in *Sragdharā* metre. It projects and elaborates the glory of the three incarnations of Mukhya Vāyu as Hanūmān, Bhīma and Madhva.

Regarding the composition of the *Vāyustuti*, there are some anecdotes. As found in Chalāri Śeṣācārya's commentary on the *Vāyustuti*, it is that, once at Badarikāśrama, Madhva was performing pūjā in the *Garbhamandira* with its doors closed. Out of curiosity to know what Madhva could be engaged in, Trivikrama peeped through the hole of the closed doors. He was wonderstruck to see Madhva in other forms too i.e. Bhīma and Hanūmān; these forms were perceived as respectively worshipping Vedavyāsa, Kṛṣṇa and Rāma. He was overwhelmed with joy. In ecstasy, he started adoring the glory of Mukhya Vāyu with his three incarnative forms - Hanūmān, Bhīma and Madhva. This spontaneous flow of adoration itself is the *Vāyustuti*.

Besides, the Mādhva tradition finds another popular story : Once Madhva was performing pūjā. The doors were closed. It was the time of *Naivedya-samarpaṇa*. All disciples including Trivikrama were waiting for ringing the bell (*Gaṇṭānāda*) by Madhva (which is to be done usually soon after *Naivedya-samarpaṇa*). Even after long time, they did not hear the sound of the bell. Out of curiosity of knowing what Madhva could be doing inside, Trivikrama peeped through the hole and found Madhva in his other forms too as Bhīma and Hanūmān, worshipping Vedavyāsa, Kṛṣṇa and Rāma respectively. Being overjoyed at it, a poetic adoration to Mukhya Vāyu instantly started flowing from his mouth. And this poetic manifestation itself is the *Vāyustuti*.

Trivikrama submitted his composition of *Vāyustuti* to Madhva. The latter found a lack of invocatory verses to Lord Hari in its beginning. Therefore Madhva himself composed and added in the beginning, two verses glorifying the brilliance of nail of Lord Narasimha, which came to be known as *Nakhastuti*.<sup>35</sup> It has been a practice amongst Madhvaitees that these two verses are uttered in the beginning and at the end of the *Vāyustuti*.

The *Vāyustuti* has been regarded as fruit-yielding *stotra*. The very utterance of each verse brings about particular fruit. This power of bestowing the devotees with particular fruit was graced by Madhva himself, when he went through this *Vāyustuti* at the behest of Trivikrama.<sup>36</sup>

However, the text of *Vāyustuti* extols the glory of Mukhya Vāyu with the incarnative forms, - Hanūmān, Bhīma and Madhva. Apart from this, all verses herein, represent the glory of Lord Hari as well. This view is expressed by Vyāsarāja Bhaṭṭopādhyaya in the commentary.<sup>37</sup> A thought of having double meaning of *Vāyustuti* is suggested by Trivikrama himself in the last verse of *Vāyustuti* : “स्तुतिमकृतहरेः वायुदेवस्य”

### Commentaries on *Vāyustuti* :

1) A commentary by Vedātmātīrtha (c.1460) happens to be the oldest one among the available commentaries. Vedātmātīrtha is

35. “विष्णुस्तुतिं विना केवलमात्मस्तुतिमसहमानाः सर्वाणिनिवर्तकश्रीनृसिंहनखस्तुतिप्रतिपादकं श्लोकद्वयं विरचय्य मंगलाचरणरूपत्वेन तदादौ निबन्धनं कुरु, संपुटाकारेणाऽदावन्ते च पठतां फलं भविष्यति इत्युक्त्वा श्लोकद्वयं ददुरिति” ।

Bannanje Govindacharya, *Hari-Vāyustuti*, Udupi, 1996, p. 30.

36. “त्रिविक्रमपण्डिताचार्यवर्यः.....वायुस्तुतिपुनश्चरणकारिणां तत्तत्काम्यफलप्रदत्वरूपं वरं प्रार्थयामास । ततः श्रीमध्वाचार्याः....ग्रन्थं दृष्ट्वा प्रसन्नाः सन्तः एकैकश्लोकस्य एकैकाभीष्टप्रदत्वरूपं वरं दत्त्वा....श्रीनृसिंहनखस्तुतिप्रतिपादकं....श्लोकद्वयं ददुरिति” ।

*Ibid.*, p. 26.

37. “नन्वेवमपि ग्रन्थकर्तृभिः विष्णुपरतया स्तुतिर्न कृतेति विष्णुपरतया व्याख्यानं तेषामनभिमतमिति चेत्, न । तैरेव सुब्रह्मण्येति चरमश्लोके ‘हरेर्वायुदेवस्य च स्तुतिमकृत’ इति विशेषोक्तेः....” । *Ibid.*, p. 29.

said to be the tenth pontiff in succession to Viṣṇutirtha of Sode Math.<sup>38</sup>

His commentary brings to light the beauty of *Vāyustuti* in the light of *Vyākaraṇa* and *Alaṅkāra-śāstras*. It shows how this *stuti* is profound in its thought content. This commentary was first published from Palimaru Math, Udupi in 1972.

2) Another commentary is written by Viśvapati-tīrtha, the nineteenth pontiff in succession to Adhokṣajatīrtha of Pejāvar Math.<sup>39</sup> This commentator belongs to 17th century.<sup>40</sup> This commentary is very simple in style and language. It is quite useful for beginners.

3) Chalāri Śeṣācārya has written a commentary on the *Vāyustuti*. This commentary also is simple in style. It gives in a lucid style a beautiful enumeration of the significance of the *Vāyustuti*.

4) The fourth commentary is found to be written by Vyāsarāja Bhattopādhyāya. This commentary excludes two verses of *Nakhastuti* from its pervasion. This commentary rather applies the meaning of the *Vāyustuti* to Lord Hari than to Mukhya Vāyu.<sup>41</sup>

5) Besides these four, another commentary is said to be written by Lingeri Vyāsācārya, son of Srīnivāsācārya.<sup>42</sup>

### 3. Nṛsimha-stuti :

It is another popular *stotra* running to twenty-two verses in *Mālīnī* metre. Trivikrama has made a garland of twenty-two flowers - like - verses, and offered it unto the lotus feet of Lord Nṛsimha. Thus the *Mālīnī* metre in which, all verses are composed by Trivikrama, is quite significant. Each

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38. Dr. B.N.K. Sharma, *A History of Dvaita School of Vedānta and Its Literature* Vol.1 Bombay, 1960, p. 269.

39. *Ibid.*, Vol. I, p. 270.

40. Bannanje Govindacharya, *Hari-Vāyustuti*, Udupi, 1996, p. 27.

41. *Ibid.*, p. 27

42. *Op.cit.*, B.N.K. Sharma, Vol. II, 1961, p. 381.

verse of this *stotra* describes the glory of the divine limbs of Lord Nṛsimha. Trivikrama has displayed his skill in employing at proper places, different Alaṅkāras like *Upamā*, *Utprekṣā*, *Apahnuti*, *Rūpaka*, *Atiśayokti*, *Drṣṭānta*, *Yathāsaṅkhya*, *Śleṣa*, *Parikara*, *Svabhāvokti*, *Mudrā*, *Kāvyaṅga*, *Vṛtṭyanuprāsa*, *Chekānuprāsa* etc. This *Stuti* is commented upon by Sumatīndratīrtha; it is published from Mantrālayam (AP) in 1966.

#### 4. Viṣṇu-stuti :

This *stotra* runs into thirty-two verses in *Sragdharā* metre. This work with its commentary by Vijayīndratīrtha was published from Vidyaratna R.S. Panchamukhi, Oriental Research Centre, Dharwad in 1990. It describes Lord Viṣṇu's supreme unsurpassable glory of His endless attributes (6-8), His feet (9, 11-13), His nails of feet (10), His thighs (14, 15), His girdle (16), His navel (17), His stomach (18), His chest (20, 21), His pearl necklace (19), His shoulders (22), His disc, conch, mace and lotus (23), His *Vaijayantī* & utterance of Vedas (24), His face (25, 26), His smile (27, 28), His glance (29), His hair and *Cūdāmaṇi* (30).

Last two verses (31 & 32) describe poet's total surrender to Lord Viṣṇu.

#### 5. Uṣāharaṇa-kāvya :

It is the only literary work of Trivikrama, consisting of *nine* cantos<sup>43</sup> in ornate style. The central theme of the poem is the union of Uṣā, the daughter of Bāṇāsura and Aniruddha, the grandson of Lord Kṛṣṇa. This work is commented upon by Sumatīndra-tīrtha (1692-1725) of Rāghavendraswamy Math. The details of this Kāvya may be understood from the succeeding chapters of the thesis.




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43. Note : Bannanje Govindacharya wrongly states in his introduction to *Nakhastuti-Vāyustuti* (p.16) that there are *eight* cantos in the *Uṣāharaṇa*. This mention strongly contradicts what exactly exists i.e. nine cantos.



## CHAPTER - II

### SUMMARY OF THE UṢĀHARAṆAKĀVYA

#### Canto I : Lord Kṛṣṇa's Incarnation

With a view to glorify the supremacy of Lord Kṛṣṇa in the frame of a poetry, the great poet-cum-philosopher, Trivikrama Paṇḍita, has composed the *Uṣāharaṇakāvya* in nine cantos. The **first canto** runs into one hundred and fourteen verses.

In the beginning, the poet offers his salutation to Lord Hari in the form of Kṛṣṇa, whose eyes-like-vessels drink the nectar in the form of lustre of goddess Lakṣmī, whose complexion is as charming as that of black clouds, and who is endowed with the endless qualities like *Aiśvarya* etc.<sup>1</sup> Then, poet pays respects to Subrahmaṇya Paṇḍita who was his father and the preceptor as well.<sup>2</sup> Further, the poet promises that he composes a poem full of all sentiments with the help of knowledge given by the Lord for sake of scholars. He is a tree called Likuca. The travellers take rest in the shade of this tree, take their food and then they move. In order to welcome those guests to the best of his capacity, the poet produces a sweet fruit.<sup>3</sup> The poet further tells that he does not stick himself like others to a particular style like *Vaidarbhī*, *Gauḍī* or *Pāñcālī*, but he picks up that particular style which suits more to the delineation of the subject-matter.<sup>4</sup> Thus, the verses from **one** to **seven** give a clear picture of the unique nature and style of the poetry.

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1. लक्ष्मीलावण्यपीयूषपानपात्रायितेक्षणः ।  
सनीरनीरदश्यामः पातु वो भगवान्हरिः ॥

*Uṣāharaṇam*, Gurusārvabhouma Śrīrāghavendrātīrthapratīṣṭhānam, Dharwad, 1990, p.1., I.1

2. यत्पादपद्मयुगरेणुनिषेवणेन सद्यः प्रभूतमतयो भविनो भवन्ति ।  
स्कन्दाभिधानगदितं गुरुमद्य मूर्ध्ना ज्ञानामृतोपनिधिभूमिममुं नमामि ॥ *Ibid.*, (I.2)
3. विज्ञानपाथेयवतां विपश्चिदागंतुकानामहमात्मशक्त्या ।  
आतिथ्यकार्याय फलं रसाद्रं काव्याभिधानं लिकुच प्रसोष्ये ॥ *Ibid.*, (I.3)
4. वैदर्भमार्गानुगताः कवीन्द्राः केचित्परे गौडपथप्रवीणाः ।  
प्रायेण तेषामनुवृत्त्यभावादद्वयानभिज्ञस्त्वपथेन यामि ॥ *Ibid.*, (I.6)

Narration of the story begins from the eighth verse : Once, all gods intended to see Lord Viṣṇu; as such under the leadership of Brahmā, they started to Milk ocean. On the way, they started eulogizing the supreme glory of Lord Nārāyaṇa : “He is the subtler Entity than the subtlest, yet He is perceived by the yogis in their meditation. He is the Prime-impeller of all individual souls beginning from Brahmā. He is the Creator, Sustainer and Destroyer of the universe. Lord Hari of such immutable glory, is ever served by His consort, goddess Lakṣmī.<sup>5</sup>

Then, follows a lengthy beautiful description of the Milk ocean; the brilliance of which is increased due to the effulgent Ādiśeṣa : The ocean is the core of all jewels like Indranīla etc. Because of the black-glowing of *Indranīla* jewels spread over in the bottom of the ocean, the sky appeared as being covered by black-clouds. As such, being mistaken for black-clouds in the sky, the pea-cocks in the forest along the shore, started dancing in great joy.<sup>6</sup> Having seen the Milk ocean of innumerable wonders, the gods forgot the joys of heaven and immersed in seeing the ocean with no let up.<sup>7</sup>

Being intent on direct-vision of Lord Hari, Brahmā and other gods started eulogizing Him through his all four faces. Brahmā describes at

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5. श्रीमंतः श्रीपतिं देवं देवाः सेंद्रा विदूक्षवः ।  
 क्षीरोदधिमुपाजग्मुः पुरोधाय प्रजापतिम् ॥  
 यत्तत्त्वं योगिभिः सूक्ष्मं प्रत्यक्षमनुभूयते ।  
 विशदे हृदयांभोजे मुखवन्मणिदर्पणे ॥  
 यः साक्षात्कुरुते नित्यं जंतूनां वृत्तिमांतरीम् ।  
 बाह्यां चाब्रह्मगुल्मांतं स्वातंत्र्यादिगुणात्मकः ॥  
 यन्माया जगतः सृष्टिस्थितिसंहारकारिणी ।  
 रजः सत्त्वं तम इति त्रिभिरेतैरलंकृता ॥  
 नीलोत्पलदलश्याममिंदिरा यमनिदिता ।  
 सेवते सुंदरी वंद्या क्षणद्युतिरिवांबुदम् ॥ *Ibid.*, (I.8-12)
6. अंतस्थेंद्रमणिश्रेणिश्रिया श्यामलितेबरे ।  
 प्रावृडाशंकया नृत्यद्वेलावनकलापिनम् ॥ *Ibid.*, (I.18)
7. विस्मयाद्विस्मृतस्वर्गविभ्रमेणांतरात्मना ।  
 तमिमं जलधिश्चेष्टं ददृशुस्त्रिदशा मुहुः ॥ *Ibid.*, (I.29)

length the glory of Vāmanāvatāra of Lord Nārāyaṇa. Being pleased, Lord Nārāyaṇa manifested before the gods and asked the purpose of their arrival.

Brahmā explained to the Lord about the obstructions brought upon by the demon-kings: “The demons in guise of princely forms, have abundant physical strength, enjoy administerial posts, snatch away huge prosperity from other kings and the subjects. They obstruct the religious performances and physically punish the people engaged in such performances. They claim for the oblations offered in the *Yajñas*. Thus these demon-kings have made the entire earth immersed in grief.<sup>8</sup> Having said thus, Brahmā earnestly asked Lord Nārāyaṇa to incarnate on the earth to protect the earth. Lord Hari too gave them an assurance of protecting the earth, incarnating as Lord Kṛṣṇa in the clan of Yādavas. Goddess Earth was very glad to know that her Lord would incarnate on the earth and lessen the weight of demon-kings.<sup>9</sup>

Accordingly, Lord Nārāyaṇa willed to incarnate on the earth.<sup>10</sup> Devakī bore the lustre of the Lord in her womb, And Lord Nārāyaṇa manifested through her. Having seen Lord Nārāyaṇa’s manifestation as Vāsudeva, Brahmā and other gods were overjoyed and showered the flowers on Him.<sup>11</sup> At this, the heaven became ecstatic. Out of joy, gods

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8. अभिषिक्ताश्च राज्येषु सप्रभावास्तरस्विनः ।  
 सुवेषा इव ते योषाः सर्वतो गृह्णते श्रियम् ॥  
 मोहापादकसंपातैः सुदुर्दर्शजवैः शरैः ।  
 युगपत्सकलं लोकं वशीकुर्वत्यनंगवत् ॥  
 आनृशंस्यं परित्यज्य परं धर्मममी बत ।  
 यज्ञादीनसुरोद्देश्यान्मन्वते बद्धमन्यवः ॥  
 आलोडयन्ति ते पृथ्वीं भगवन्बलगर्विताः ।  
 निदाघसमये यद्वन्मदांधाः कुंजरा नदीम् ॥ *Ibid.*, (I.72,73,75,76)
9. तत्र भारसहे भूमिर्भारमावेद्य भर्तरि ।  
 कुर्वती स्वैरमाशवासं दुर्बला निर्ववार सा ॥ *Ibid.*, (I.82)
10. भगवानप्यथांशेन भुवि कार्यस्य सिद्धये ।  
 आविर्भवितुमुद्युक्तो द्रुहिणोक्तिमनुस्मरन् ॥ *Ibid.*, (I.83)
11. शंसन्त्यः शर्मपात्रत्वं मधुरा मधुरापुरः ।  
 ववृषुर्देवताः पुष्पैर्जायमाने जनार्दने ॥ *Ibid.*, (I.87)

began playing on the musical instruments, heavenly damsels started dancing.<sup>12</sup>

Devakī too was overwhelmed with joy to see extra-brilliance of her son Vāsudeva. Because of the fear from Kaṁsa, the child Kṛṣṇa was brought to Nandagopa at Gokula.<sup>13</sup> Lord Kṛṣṇa even as a young lad, started exhibiting His supernatural powers. Sportively young Kṛṣṇa destroyed all wicked demons sent by Kaṁsa to kill him.<sup>14</sup> Kṛṣṇa made the Gopis joyous in Vṛndāvanam.<sup>15</sup>

Having planned to kill Balarāma and Kṛṣṇa, Kaṁsa invited them for a festival of bow. Accordingly, there started fist-fight. Being commanded by Kaṁsa, Cāṇūra and Muṣṭika were to fight against Balarāma and Kṛṣṇa. At the end, both the fist-fighters were easily killed by the latter.<sup>16</sup>

Kṛṣṇa killed Kaṁsa. Kālanemi, hiding within Kaṁsa, went to hell (and the good soul i.e. Bhṛgu gained higher region). Lord Kṛṣṇa cut asunder the bondage of imprisonment of Vāsudeva and Devakī, who then expressed their joy to see their son. Then, king Ugrasena was crowned on throne as the lord of Yādavas by Kṛṣṇa.<sup>17</sup>

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12. सृजंतस्तरसाऽऽरावं देवदुंदुभयः स्वयम् ।  
निहंतूणां मुदं चक्रुर्नित्याघातालसात्मनाम् ॥  
आश्रावि द्युसदां गीतं विपंचीनां कलस्वनैः ।  
आहतानां च तालानां उपरक्तं मनोहरम् ॥  
क्वणत्कंकणकिंकिण्यो गीर्वाणगणिकांगनाः ।  
लसल्लास्यं पदे विष्णोर्विष्णोः प्रीत्यै वितेनिरे ॥ *Ibid.*, (I.88-90)
13. ननंद वसुदेवोऽपि कथंचिद्विगतव्यथः ।  
गोविंदं गोकुलं नीत्वा भोजराजभयार्दितः ॥ *Ibid.*, (I.102)
14. ये ये याता हरेः पार्श्वं कंसदासा महौजसः ।  
ते ते विनिहतास्तेन पतंगा इव वह्निना ॥ *Ibid.*, (I.106)
15. सुवेषा मृदुभाषिण्य प्रणयात्परिव्रिरे ।  
नवनीतमुषं यद्वत्कलभं करिणीगणाः ॥ *Ibid.*, (I.108)
16. चाणूरमुष्टिकौ ताभ्यां नृत्यद्भ्यां रणमंडले ।  
निहतौ कृष्णरामाभ्यां व्याघ्राभ्यामिव जंबुकौ ॥ *Ibid.*, (I.111)
17. नित्यं निन्दन्मुकुंदं तं मंचतः पातितो भुवि ।  
पंचतामापितः कंसस्तेनांधं च तमोऽसुरः ॥ —→

## Canto II : Kālayavana gets Burnt

Listening to the loss of Kaṁsa (son-in-law of Jarāsandha)<sup>18</sup> got incensed at Kṛṣṇa, and violently attacked him. But he was defeated at the hands of Kṛṣṇa for seventeen times. On the other side, king Kālayavana was moving around in search of his equals in prowess.<sup>19</sup> As Kālayavana was very haughty, he caused much uproar by smashing the kings whomsoever he saw on his march in various directions.

Kālayavana who had grown much haughty due to the boon acquired by Śiva, came to know about valiant Balarāma and Kṛṣṇa as being very powerful leaders of Yādavas. Therefore, with a desire to fight against Balarāma and Kṛṣṇa, Kālayavana caused them to be his enemies.<sup>20</sup> Yādavas however came to know about Kālayavana's plan of attacking them. Kṛṣṇa wished to give counsel to Yādavas at this juncture. Lord Kṛṣṇa and Yādava-ministers versed in the science of polity, met in Sudharmā hall.

Yādavas in the beginning praised the glory of Kṛṣṇa. They expressed whole-heartedly that Yaduvaṁśa was sanctified by Kṛṣṇa. They felt themselves proud as being the relatives of Kṛṣṇa. They knew that their

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—> तौ शृङ्खलात्कंसभयादिवासौ विमोक्ष्य मातापितरौ वन्दे ।  
 आलिंगितश्चाश्रुजलाभिषिक्तस्ताभ्यामतिस्नेहरसातुराभ्याम् ॥  
 यदुकुलतिलकः कुले प्रवृद्धं गुरुतरविक्रममुग्रसेनमेषः ।  
 च्युतनिजपदमात्मजापराधात्पुनरकरोदधिपं मुदा यदूनाम् ॥ *Ibid.*, (I.112-114)

18. Jarāsandha king of Magadha had two daughters-Asti and Prāpti who were given in marriage to Kaṁsa. When Kaṁsa was killed by Kṛṣṇa, both daughters reported to Jarāsandha all that contributed to their widowhood. (*Bhāgavata Purāṇa*, X Skandha, Uttarārdha, 50th. Adh., 1-4 verses)

19. कृष्णेन कंसत्ययजातकोपे जिते जरासन्धनृपे सुखेन ।  
 अन्वेषयामास समग्रसैन्यः प्रत्यर्थिलोकं यवनाधिराजः ॥ *Ibid.*, (II.1)

20. प्राप्तः प्रभावं वरतः पुरारेः प्रागल्भ्यवान्प्राज्यमनल्पवीर्यान् ।  
 आकर्ण्य वृष्णीन्बलकृष्णगुप्तान्बन्धवैरं मधुपुंगवेषु ॥ *Ibid.*, (II.3)

contented life, protection etc. was due to Kṛṣṇa. They did not hesitate to say that they were ever grateful to Kṛṣṇa.<sup>21</sup>

In response to Yādavas' request, Kṛṣṇa declared "just as, though the light of the lamp removes on its own the darkness and spreads light everywhere, it needs other things like oil, wick, oil-container etc., so too although Kṛṣṇa alone could achieve everything, yet he needs co-operation of Yādavas in the present situation."<sup>22</sup> Kṛṣṇa as a statesman then unfolded the secrets of the science of polity :

Stratagic action is always desirable for a valiant person to win over the enemies. Action without proper discrimination of knowledge, against the enemies does not yield any fruit.<sup>23</sup> Despite the best efforts put in, person would not get expected fruit. In such case, it is evident that destiny plays an important role. It is more powerful than physical efforts.<sup>24</sup> If destiny joins its hands with efforts then acquisition of the fruit is no difficult. If destiny turns its face to the opposite direction, then all efforts render fruitless. Fate indeed is superior. Yet those who are averse to the right path, and who are proud of their silly arm-strength, would not attain eternal prosperity but perish in no time.<sup>25</sup>

That person could make more efforts without any hinderances and would reach the goal who inculcates in his action the required qualities such as *Sandhi*, *Vigraha*, *Yāṇa*, *Āsana*, *Dvaidhībāva*, *Samāśraya*, who

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21. तदत्र वाच्यं करणीयतत्त्वं यथा जनोऽयं परिपालनीयः ।  
वृत्तानुकूलस्तव पुण्यकीर्तेः सर्वोप्ययस्कांतमणेर्यथाऽयः ॥ *Ibid.*, (II.22)
22. यदप्यहं जैत्रगुणस्वभावस्तथापि युष्मत्सख एव जेता ।  
दीपः स्वकार्यं स्वयमेव कर्तुं शक्तोऽपि वर्त्यादिमपेक्षते हि ॥ *Ibid.*, (II.24)
23. सुपौरुषाणामपि सन्निरूप्यः शत्रुक्षयायौपयिकोऽभ्युपायः ।  
आकस्मिकी मार्गविमर्शहीना नैवाभिभूतिः प्रबलेषु शक्या ॥ *Ibid.*, (II.25)
24. मन्ये प्रयत्नादपि दैवमग्यं यत्प्रेरितो वै यतते क्रियासु ।  
यस्मादिहामुत्र च संपदापन्नान्यन्निमित्तं प्रवदन्ति संतः ॥ *Ibid.*, (II.26)
25. तथापि ये साधुपथात्प्रमुक्ता निरूढमाना भुजवीर्यलेशात् ।  
न शाश्वतीं संपदमाश्रयन्ते प्रक्षीणतैला इव ते प्रदीपाः ॥ *Ibid.*, (II.28)

abandons laziness, and who is careful at his dealings.<sup>26</sup> A person desirous of fame, should possess three types powers, such as *Prabhuśakti*, *Utsāhaśakti* and *Mantraśakti*, also like a royal swan he should accept a pure-hearted one as his friend and abandon from distance the vile person.<sup>27</sup> The persons versed in the science of polity advise to bring into practice the four means of achieving the goal (i.e. *Sāma*, *Dāna*, *Bheda* and *Daṇḍa*) for making the enemies flee away. But, in case of enemy like Kālayavana, the application of first-three means yields no fruit, and rather make the enemy more haughty. Hence *Daṇḍa* has to be employed against him.<sup>28</sup>

While employing *Daṇḍa* against enemies, one should essentially protect oneself first in due manner. Otherwise wicked enemies become more powerful and seek weak points and consequently win over.<sup>29</sup>

Addressing to Yādavas, Kṛṣṇa said: “Mathurā city has been inhabited by you since long time. And this city is quite convenient for all purposes. So too, enemies can easily enter this city. This is an experience gained by the past event. Therefore, Yādavas should not remain in this place for more time. Resorting to a place which is quite inaccessible to the enemies, is advisable in this situation.<sup>30</sup>

Kṛṣṇa put his suggestion before Yādavas that an irresistible big city be constructed in the middle of the ocean; so that all Yādavas would remain there with all protection. For, Kṛṣṇa sought for Yādavas’ consent.

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26. तत्रास्तिकः कर्मसु वैदिकेषु व्यपेततंद्रो विदधीत यत्नम् ।  
दैवानुरोधेन मनोरथेषु प्रधानतन्त्रोभिगुणप्रयोगम् ॥ *Ibid.*, (II.29)
27. विविच्य वर्गत्रयमप्रमत्तो गृह्णीत मित्रं स्वजनं परं वा ।  
त्यजेच्च दूरादितरत्समस्तं पयो यथा वारि च राजहंसः ॥ *Ibid.*, (II.30)
28. त्यागप्रकारांश्चतुरो वदन्ति न्यायप्रवीणा रिपुषु क्रमेण ।  
मानावकाशं त्रितयं तु पूर्वं मन्ये महारौ यवनेश्वरेऽस्मिन् ॥ *Ibid.*, (II.31)
29. दंडप्रयोगाश्च कृतात्मरक्षैः कार्यो नरैर्देशदशावशेन ।  
पराभवं रंभ्रमवेक्ष्य पापाः कुर्वन्ति रौद्रास्तरसा सपत्नाः ॥ *Ibid.*, (II.32)
30. तत्स्थानमेतत्सुगमं जनानां बलप्रदं चारिणस्य नूनम् ।  
चिरं तु न स्थेयमिहाविशंकं जयो हि दुर्गस्थितिनीतिभाजः ॥ *Ibid.*, (II.33)

Yādavas assembled in Sudharmā hall, felt very happy to listen to Kṛṣṇa's words of polity.

Yādavas took it for granted that in the presence of Kṛṣṇa, there would be no impediment from Kālayavana. Still they happened to see bad omens indicating dangerous future. They expressed their intention of leaving for a well-protected area.

Accordingly, Kṛṣṇa called Viśvakarma (the divine architect) and assigned to him the work of constructing the city in the middle of the ocean. However, in no time, he constructed a beautiful and well-planned city - Dwārakā. Kṛṣṇa then asked all Yādavas to shift to Dwārakā. Yādavas of course reached Dwārakā within very short time due to Kṛṣṇa's favour.

Then follows the description of Dwārakā : Here there were palacial buildings set with all royal things. All people were self-contented. None was envious of other.<sup>31</sup> All merchants had their satisfactory dealings. There were no cheaters. They had safety stay in the city. All brahmins were engaged in their own duties, i.e. giving lessons on Vedic studies. For, peace was spread over in the city.<sup>32</sup> All Yādavas were enjoying royal facilities. After the entry of all Yādavas and others, Kṛṣṇa together with his father - Vāsudeva, Balarāma, Akrūra and the king Ugrasena entered the city with royal reception. The royal buildings in the city were very high and were situated in line. The tops of buildings were looked as if being resorted to by the water-laden clouds. Thus, the Dwārakā city shone like self-effulgent Lord Nārāyaṇa together with His consort Lakṣmī, lying on Ādiśeṣa.<sup>33</sup>

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31. इष्टैरगारैः परिबर्हपुष्टैरुपदामृष्टतलैः प्रकृष्टैः ।  
मनोरथे स्वे परिपूर्यमाणे स्पर्धा न कस्यापि बभूव तत्र ॥ *Ibid.*, (II.45)

32. योग्यान्यधिष्ठाय निकेतनानि स्वाध्यायमध्यापयितुं प्रवृत्ताः ।  
अमंगलानां प्रणवप्रणादैर्द्विजोत्तमा निर्हरणं वितेनुः ॥ *Ibid.*, (II.47)

33. या सौधपङ्क्त्या दिवमालिखन्त्या तटित्वता चुंबितयांबुदेन ।  
दधाति धाम प्रथमस्य पुंसः श्रिया शयानस्य फणीन्द्रभोगे ॥ *Ibid.*, (II.51)



All buildings were set with pure crystal stones. And young women with red-lips, were walking here and there in the houses. The redness of their lips was seen reflected in the crystals. Because of the movements of young women, the reflections too in the crystal-walls appeared moving. With this charm, the royal houses were appearing quite beautiful.

Having made all requisite arrangements for safety and contented life of all Yādavas, Kṛṣṇa left for Mathurā lonely without being known to them.

As soon as Kṛṣṇa reached Mathurā, he saw the city encircled by the army of Kālayavana. And Kālayavana was awaiting Kṛṣṇa for fight. In this tumultuous time, Kālayavana saw Kṛṣṇa coming to that place lonely. Kṛṣṇa too saw fierce Kālayavana and thought of killing him stratagically. As such, Kṛṣṇa started running away from him and entered the cave where the king Mucukunda had slept. Here the poet describes the episode of Mucukunda in three verses :

Mucukunda, a king of the Ikṣvāku dynasty, once went to Devaloka on the invitation of Indra. In the fight between the Devas and Asuras, Mucukunda helped Indra, and the Asuras were defeated. Indra was pleased and asked Mucukunda what boon he wanted. Mucukunda asked for a boon which would give him long and sound sleep. Indra granted it and in addition, declared that anyone who disturbed Mucukunda's sleep would be reduced to ashes. After that, Mucukunda went asleep in a cave in the middle of a dense forest.

However Kṛṣṇa drove Kālayavana into the cave. Kālayavana mistook Mucukunda for Kṛṣṇa and forcibly kicked him. As a result, Mucukunda suddenly woke up from his sleep and looked at him with great anger. Consequently Kālayavana was at once reduced to ashes.<sup>34</sup>

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34. यस्यानुभावं नृपतेरमोघं श्रान्तः समाश्रित्य पुरामरेंद्रः ।  
प्रच्याव्य कृत्स्नं दनुजारिसंघं पदं स्वकीयं कथमप्यवाप ॥ —→

Then Mucukunda expressed his joy to see the most Resplendent Divine Personality Lord Kṛṣṇa. Being delighted, Mucukunda paid profound respects to Kṛṣṇa, and having known the arrival of *Kaliyuga*, he left for the Himālaya to perform penance. Kṛṣṇa then joined His relative-folk of Yādavas, amidst whom He shone like the moon in the glimpse of stars.<sup>35</sup>

### Canto III : Espousal of Rukmiṇī by Kṛṣṇa

Yādavas were gratified to know Kṛṣṇa's victory over Kālayavana. Subsequently, they saw Kṛṣṇa as of marriagable age, and thought that Bhīṣmaka's daughter, Rukmiṇī would be a worthy match for Him.<sup>36</sup> They promoted in Kṛṣṇa the feelings of attraction for Rukmiṇī. Being pleased, Kṛṣṇa too willed to marry Rukmiṇī in an appropriate manner. Kṛṣṇa came to know through a messenger that he should secure Rukmiṇī during the time of her marriage-festivity. So he decided to go to Vidarbha kingdom without any delay, to secure Rukmiṇī. Being endowed with His *Sudarśana* disc, *Pāñcajanya* conch, *Nandaka* sword, *Śārṅga* bow and

—> वरोऽपि येन त्रिदिवालयेभ्यो वृतः कृतप्रत्युपकारकृद्भ्यः ।  
दह्येत दृष्ट्यैव पुरः पुमान्यो निद्रांतरायं कुरुते ममेति ॥  
संमानितो यो मुनिभिस्तपस्वी कृत्वाऽप्रतर्क्यं व्यवसायमन्यैः ।  
भक्तश्च शाङ्गिण्यतिदीर्घकालं निद्रातुरः सुसिसुखं प्रपेदे ॥  
अमुष्य बंधोर्निभृते मुरारौ निमीलिताक्षस्य शिरःप्रदेशम् ।  
प्राप्ते समाप्तायुरनुद्रवंस्तं दुद्राव तामेव गुहां स नीचः ॥  
दस्यो हरिष्यामि तवाधुनाऽसूनित्यात्तजल्पेन मुकुन्दबुद्ध्या ।  
अनेन गाढाभिहतः पदेन स आदिराजः प्रतिबोधितोऽभूत् ॥  
तेन स्फुटोन्मीलितलोचनेन म्लेच्छाधिनाथस्य शरीरयष्टिः ।  
भस्मीकृता भस्मविभूषणेन क्षणेन यद्वन्मकरध्वजस्य ॥ *Ibid.*, (II.67-72)

35. उपमृद्य कालयवनं स लीलया सदुपायविन्नरकभित्स्वमंदिरम् ।  
प्रतिपद्य दीप्तिमदुलामुपाददे सहबांधवैरुदुगणैरिवोदुराट् ॥ *Ibid.*, (II.75)
36. अथ शुश्रुवुरुर्जितश्रियो मुदिता द्वारवतीनिवासिनः ।  
वसुदेवसुतानुरागिणो वरयोग्यामिह भीष्मकात्मजाम् ॥ *Ibid.*, (III.1)



with irresistible armour, Lord Kṛṣṇa mounted the chariot and left Dwārakā for Vidarbha.<sup>37</sup>

As Kṛṣṇa was entering Vidarbha, the trees and creepers in the gardens grown on the either sides of roads, showered the flowers on Him. On the way, Kṛṣṇa was very much pleased to see a lovely scene: Trees were embracing the creepers, so as to protect them from falling to the ground. But the bees intent on sucking the juice, were sitting on the creepers and flowers. This scene brings to the mind a picture of the young couple engrossed in amorous sports.<sup>38</sup> In similar manner, a beautiful and lively description of nature follows. Enjoying the beauty of the nature, Kṛṣṇa came near Kuṇḍināpura, the capital of Vidarbha.

Kṛṣṇa was well received by silent breezes carrying perfumed smoke produced by offerings made in the fire by brahmins; and another breeze was carrying the fragrance of Kastūri and sandal-paste worn on her breasts by Rukmiṇī. He further heard auspicious songs sung by women and men, and the musical sound of musical instruments on the eve of marriage festivity.<sup>39</sup> Having read the mind of Kṛṣṇa, Dāruka, His charioteer stopped the chariot in front of the temple of goddess Durgā.

Though Rukmī was greatly enraged, full of indignation and sharply opposing Rukmiṇī's marriage with Kṛṣṇa, the flags raised on the tops of the mansions in the city, were seen as if calling Kṛṣṇa for the marriage.<sup>40</sup>

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37. अभिकांक्षितसिद्धिकारिणीं विदधे साधु स मंगलस्मृतिम् ।  
धृतचक्रदशसिकार्मुको दृढवर्मा स्थमारुरोह च ॥  
यदुनायकनिर्गमे पुरादभिधानं व्यदधाद्भविष्यतः ।  
विदुषाममृषार्थभाषिणां वदनेभ्यो गलिता सरस्वती ॥ *Ibid.*, (III, 5 & 6)
38. निबिडस्तबकस्तनोपरि प्रचुरामोदविशेषसंपदः ।  
प्रतिलोभनशिक्षिका नृणां मनसः स्वावयवैस्सविभ्रमैः ॥ *Ibid.*, (III.16)
39. समदानुसृतालिरुक्मिणीकुचभारार्जितगंधबंधुरः ।  
सुहुताभ्युदयानलालयादनिलः प्रत्युदियाय केशवम् ॥  
स्पृहणीयमहामहोन्मुखैः पुरनारीपुरुषैः ससंभ्रमम् ।  
उदितान्कलमंगलध्वनीनशृणोदेष नभस्थलस्पृशः ॥ *Ibid.*, (III.21 & 22)
40. अपि रुक्मिणि रुक्मिणीपतावतिसंभनिबद्धमत्सरे ।  
पवनोद्धतया पताकया तमिहैवाजुहुवुर्महाध्वजाः ॥ *Ibid.*, (III.24)

However, king Bhīṣmaka counselled with Jarāsandha who had having tough enmity with Kṛṣṇa, and took a decision regarding the choice-marriage (*Svayamvara*) of Rukmiṇī. In this context, Bhīṣmaka consulted Pauṇḍraka Vāsudeva too, whose nature was imitating Vāsudeva Kṛṣṇa, the destroyer of Narakāśura, by holding *Sudarsana*, *Pāñcajanya*, *Nandaka*, *Śārṅga* and *Kaumodakī*, who had huge strenght of army and who was haughty of his prowess. Further, Bhīṣmaka said to his son - Rukmī regarding the preparation of Rukmiṇī's choice-marriage. With a view to increase the strength of his army and to pursue enmity with Kṛṣṇa, Rukmī suggested that his sister - Rukmiṇī should be given in marriage to Śiśupāla who too was an enemy of Kṛṣṇa.<sup>41</sup>

Thus, as all arrangements were being done for marriage festivity, Rukmiṇī, the very nature of Goddess Lakṣmī manifested through the milky ocean, contemplated herself on Kṛṣṇa. Finding an opportunity to bring in a descriptive element, the poet elaborates at length (from 30<sup>th</sup> to 45<sup>th</sup> verse) various types of Rukmiṇī's longings for her beloved Lord Kṛṣṇa. Rukmiṇī's mind was deeply rooted in Kṛṣṇa. Therefore, she did not give a room for thinking of choosing any other person. Having neglected the full moon, does moonlight resort to any star?<sup>42</sup>

As the day of marriage-ceremony was close by, princess Rukmiṇī went to the shrine of goddess Durgā her family deity. She offered salutation and worshipped Durgā in due manner, and earnestly asked Her to secure Lord Kṛṣṇa alone as her husband. Then, as Rukmiṇī with her mind being very much applied to Kṛṣṇa, was coming out of the temple, she was surprised to see with her own eyes Lord Kṛṣṇa. She became ecstatic. Immediately, Kṛṣṇa held Rukmiṇī's hand got her into

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41. अकरोदमुना च भीष्मकस्तनयेनायतनीतिवर्त्मना ।  
दमघोषसुतं पतिंवरा वरयेन्मे दुहितेति निश्चयम् ॥ *Ibid.*, (III.28)
42. इति तत्प्रविषक्तमानसा वरमन्यं चकमे न रुक्मिणी ।  
परिपूर्णमपास्य चंद्रिका रजनीशं किमुपाश्रयेदुदुम् ॥ *Ibid.*, (III.45)

the chariot. At that time, Kṛṣṇa did not behave like a coward. He made his taking away Rukmiṇī known to one and all by means of blowing His *Pāñcajanya* conch; He twanged the *Śārṅga* bow. This tumultuous sound of the conch and the bow created an uproar atmosphere of the battle all over Kuṇḍināpura.<sup>43</sup> The poet here notes that Kṛṣṇa in presence of all, takes away the jewel of young women as an award to His valour.

Having heard the inviting sound of the conch and the bow, Jarāsandha rushed to contend with Kṛṣṇa. There took place the fight between Jarāsandha and Balarāma accompanied by Kṛṣṇa. Balarāma made him stained in blood with the help of his weapon i.e plough. From the other side, having come to know about Kṛṣṇa's carrying away Rukmiṇī, her brother - Rukmī (the well-wisher of Śiśupāla) hastened to the place where Kṛṣṇa could be. Enraged and full of indignation, the mighty armed Rukmī encountered Kṛṣṇa.

Before attacking with weapons, Rukmī started denouncing Kṛṣṇa with unworthy words : "O evil-minded cowherd, now, I will make you fall to the ground by my arrows. It is improper for you to kidnap my sister who is tender-hearted one and whose gait resembles that of the kind of elephants. The royal swan never desires the company of a crow."<sup>44</sup> Lord Kṛṣṇa did not speak to that dull Rukmī ; but rained a volley of arrows on him. Finding himself unable to face Kṛṣṇa's arrows, Rukmī jumped out of the chariot and picked up sharp-edged sword.

For some time, Lord Kṛṣṇa played a game of fight with Rukmī by jumping afar sometimes, running towards him sometimes, being not fully perceived sometimes, being seen but unclear sometimes, being seen very

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43. परिहर्तुमलं जुगुप्सितां वनितातस्करतां यदूत्तमः ।  
निजशंखमपूरयद्दृढं न हि मानी खलवृत्तिमृच्छति ॥ *Ibid.*, (III.53)

44. तदियं गजराजगामिनी तव गोपाल न धर्षणोचिता ।  
वरटा कलहंसमध्यगा न हि काकस्य वशं गता भुवि ॥ *Ibid.*, (III.61)

small sometimes and very big some times. Thus, He appeared before Rukmī in various forms. At last wishing to kill Rukmi, Kṛṣṇa held His *Sudarśana* disc. Overwhelmed with fear to behold this endeavour on the part of Kṛṣṇa to dispose of her brother, the virtuous Rukmiṇī fell at the feet of her Lord and pitifully prayed as below<sup>45</sup> : “O Lord, of the universe, you ought not to kill my brother although he had done great injustice to you. I beg pardon on his behalf”.<sup>46</sup> At the request of Rukmiṇī, the merciful Kṛṣṇa desisted from His purpose and allowed Rukmī to escape with life.<sup>47</sup>

Rukmī realised himself that he was released because of his sister Rukmiṇī, and went to his kingdom just like a creature being freed from the mouth of Garuḍa.<sup>48</sup> In the consequence of this, Śiśupāla who was brooding over his marriage with Rukmiṇī, was reduced to pitiable condition.<sup>49</sup> Then in the presence of all kings like Jarāsandha, Lord Kṛṣṇa accompanied by Rukmiṇī, went to Dwārakā.<sup>50</sup>

#### Canto IV : Story of Pradyumna & Birth of Aniruddha

The **fourth canto** of the *Uṣāharaṇa* describes the union of Kṛṣṇa and Rukmiṇī, the birth of Pradyumna and of the Aniruddha from former.

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45. अथ जैत्ररथाधिरोपिता स्वजनस्नेहरसाद्रमानसा ।  
दयिता प्रणयादयाचत प्रणता भ्रातृवधोद्यतं प्रियम् ॥ *Ibid.*, (III. 69)
46. क्षमयाम्यखिलेश विप्रियं चरितं यत्त्वयि दीर्घसूत्रिणा ।  
करुणाविषयेऽत्र साहसं बहुमूर्खं न हि कर्तुमर्हसि ॥ *Ibid.*, (III. 70)
47. उदिते वचसीति भीरुणा विनिवर्त्यायुधमाह माधवः ।  
सुमुखि व्रजतादपेतभीस्तव सौहार्दवशादसाविति ॥ *Ibid.*, (III. 71)
48. प्रतिपद्य धियं पुनस्तया सह सोदर्यबलावलंबनात् ।  
कथमप्यगमद्विलंबयन्नगरं गारुडतुंडमोक्षितः ॥ *Ibid.*, (III. 72)
49. प्रतिपालयतो नृपात्मजां शिशुपालस्य हतो मनोरथः ।  
हरिणा जलदर्तुना यथा मधुपस्यांबुजिनीरसार्थिनः ॥ *Ibid.*, (III. 73)
50. इत्थं हतायां नरदेवपुत्र्यां पश्यत्सु राजप्रवरेषु तेषु ।  
धुरन्धराणामिव नीतिहीनं मनो न शोभां नगरं बभार ॥ *Ibid.*, (III. 75)

As Lord Kṛṣṇa accompanied by Rukmiṇī moving towards His place, all subjects were filled with great joy to see the Divine couple.<sup>51</sup> Both Devakī and Vasudeva also eagerly received their son-Kṛṣṇa and daughter-in-law Rukmiṇī with great festivity. They blessed the Divine couple in due manner. However, Kṛṣṇa and Rukmiṇī worshipped their parents. Thereafter, the entire folk of young ladies happily greeted Rukmiṇī and closely embraced her with much love and affection.<sup>52</sup>

Being prime in her youth, Rukmiṇī appeared very charming with her innate splendour. Seeing <sup>her</sup> this extra-ordinary beauty <sup>of her</sup>, Kṛṣṇa entertained a desire of uniting with her. At this juncture, the god of Love, Vasanta arrived there and served Kṛṣṇa by producing in His mind the longings of love for Rukmiṇī.<sup>53</sup>

In due course, a son by name Pradyumna was born to the Divine couple. As Pradyumna was none but an incarnation of Manmatha, he spread his influence all over.<sup>54</sup>

The demon-king Śambara came to know about Pradyumna as his future enemy. He carried off the baby from the lying-in-chamber while it was just seven days old. Śambarāśura decided that he himself should kill the baby now itself. Holding that lustrous baby Pradyumna, he fled into

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51. कांतिमंतमथ कांतया तया यांतमात्मभुवमांतरं पुरम् ।  
आकिरन्नगरसुंदरीजनास्साधुलाजनिचयैस्समंततः ॥ *Ibid.*, (IV.1)
52. सस्नुषास्फुरणसंमदोच्चलत्कंधरं प्रणतिमत्कृताशिषम् ।  
प्रीतिमान्पितरमभ्यपूजयन्मातरं च रचितांजलिर्वरः ॥  
योषितस्समुपगूहनोद्यता दूषिता मनसि तामसूयया ।  
आलिलिंगुरपि जातयौवनाः को जहाति पुर आगतां श्रियम् ॥ *Ibid.*, (IV. 3 & 6)
53. सेवनावसरविन्मधुस्तदा द्वारकागतमुपाचरद्वरम् ।  
आत्मचिह्नकुसुमैरुपायनं हारयन्नुपवनाद्रिकिंकरैः ॥ *Ibid.*, (IV.8)
54. जात एष हृदयानि केवलं प्राणिनामहरदित्यविस्मयः ।  
प्रागपि स्ववशमानयज्जगत्का कथा सति शरीरसंग्रहे ॥ *Ibid.*, (IV.14)

the sky and cast the baby into the sea.<sup>55</sup> Nevertheless, Pradyumna in the baby form, cast by Śambara, was well received with regard by the Ocean just as a servant accepts favour or remnants of food stuff as *Prasādam* from his king. And a mighty fish swallowed that baby.<sup>56</sup> In fact high-souled persons do not find any discrimination between the exalted position and degraded position. They remain unchanged with their innate lustre. As such, the divine soul Pradyumna in a baby form did not feel any uneasiness being in the stomach of a might fish.<sup>57</sup>

Then that fish was enmeshed in a huge net by a fisherman. He brought it as a present to the king Śambarāśura. And that was sent for preparation of food. However, that fish was handed over to Māyāvatī *Sho is* supervising the kitchen. Māyāvatī was no other than the illustrious consort of Kāma, Rati by name. She was eagerly awaiting all the while, the reincarnation of the <sup>her</sup> spouse. When she got this nice baby out of the stomach of the fish, and understood that it was Kāma, her own husband, she naturally took charge of him and with great affection to bathe him.<sup>58</sup> As goddess Rātrī of bright-fortnight takes care of the moon and makes him grow fully till the full-moon-day (though she is the beloved wife of the Moon), Rati in the form of Māyāvatī fostered the child Pradyumna without being known to Śambara.<sup>59</sup>

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55. सप्तमेऽथ दिवसे कुमारं तं जहार कुहकश्च कश्चन ।  
नंदनद्रुमनवांकुरं यथा मारुतो भुवनलोपलंपटः ॥ *Ibid.*, (IV.15)
56. शंबरेण कुटिलांतरात्मना पातितं कुवलयामलच्छविम् ।  
वीर्यसारमुदधिर्मुदा हरेराग्रहेण जगृहे भुजिष्यवत् ॥ *Ibid.*, (IV.19)
57. तत्र मीनजठरं गतौऽबुधौ मीनकेतुरुदभासतौजसा ।  
स्थूलसूक्ष्मवपुषोरिवांतरश्चिदगुणेन पुरुषः स्वयंप्रभः ॥ *Ibid.*, (IV.20)
58. छेदिते जलचरे यदृच्छया भास्करोदय इवांबुजन्मनि ।  
प्रत्यदृश्यत पुरस्स कांतया भृंगराज इव भर्तृकामया ॥ *Ibid.*, (IV.23)
59. प्रत्यहं रहसि तं कुमारं निर्व्वलीकमचिरादवर्धयत् ।  
त्रासिनी दिनकृदोजसोऽसुराच्छुक्लपक्ष इव यामिनी विधुम् ॥ *Ibid.*, (IV.24)



At no distant date, miraculously the baby very swiftly grew up, and within a very short period, he attained prime youth. Seeing Pradyumna in prime youth, Māyāvati (originally Rati) placed him in the temple of her heart. She gradually became captivated and lusty. She was smiling before him with a feminine attractiveness expressing her amorous gestures. Observing Māyāvati, he inquired from her “O Mother, I find that your affection towards me has got perverted in as much as having abandoned your motherly sentiment, you behave as a lusty woman. How is it that you do not see the discrimination between the son and husband ?”<sup>60</sup>

On hearing the words of Pradyumna, Rati replied: “O high-minded my Lord, you need not show motherly affection and regard to me; there is a reason for my being amorously attached to you. You are indeed my husband in the previous birth. I have been following you since the previous birth just as the moonlight follows autumn-moon, the sea-the shore, the wise person-wisdom, the shade and its object. You are a close friend of Indra. You have the pleasure of having half-seat on the throne of Indra. Just as Cakrāvaka couple get separated due to the arrival of night, both of us were separated because of Lord Śiva. As a creeper loses its support due to a fall of the tree to which it clings, I too feel resortless as soon as you were burnt to ashes by the fire emitted from the third eye of Śiva.”<sup>61</sup>

I, the same Rati, (being told by Nārada) came to know about your arrival to the residence of wicked Śambarāśura; and being entrusted with the work of cooking, I have been living in his house only with the purpose of looking after you. In your absence, the entire heaven has been void.

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60. तामुवाच विनयान्नयान्वितो मातृबुद्धिबहुमानबंधुरः ।  
 आत्मवक्त्रसरसावलोकनच्छेदकातरविकासिलोचनाम् ॥  
 किं न वेत्सि विहितं स्थितिक्रमं भेदितं च पतिपुत्रबंधुषु ।  
 येन मां स्मितयुतेन चक्षुषा वीक्षसे स्वतनयं प्रियं यथा ॥ *Ibid.*, (IV.28 & 30)
61. मा कृथा बहुमतिं महामते पुत्रवन्मयि रसं कुरुष्व च ।  
 अस्ति ते मदनुरागकारणं श्रूयतां मदन यन्निवेद्यते ॥ →

In course of time, you are born as the son of Kṛṣṇa and Rukmiṇī. You should act in such a manner that your mother would be credited by the honour of *Viramātā*. While you were just seven days old, this great demon Śambara threw into the sea, where a fish swallowed you; and from the bowels of that, you have reached this residence of Śambara; therefore I could see you.<sup>62</sup> Now you are to attend to your duty of destroying your enemy Śambarāśura, and gratify your mother Rukmiṇī who is very affectionate towards you.<sup>63</sup>

Listening to the words of Māyāvātī, Pradyumna realized his duty. Being empowered by his wife, Pradyumna immediately went before Śambara, and challenged him to a combat. Pradyumna was able to counteract Śambara's strength. When Śambarāśura was defeated in

—> अंचयन्विरहिणं च पंचतां पंचबाण इति यः प्रपंच्यते ।  
 सत्यमेव किल माधवप्रियः पूर्वजन्मनि जनानुरंजनः ॥  
 ज्योत्स्नयेव शरदिंदुरबुधिर्वेलयेव च धियेव कोविदः ।  
 छायेव पुरुषस्तदा मुदा त्वं मया दयितयाऽन्वगम्यथाः ॥  
 त्वां सखायममरावतीपतेरात्मविष्टरवार्धभोगिनम् ।  
 सेवकामरशिरश्शिखामणिश्रेणिशोणकिरणा व्यरोचयन् ॥  
 मामशेषजगदंगनाजनो नाभ्यसूयति सरूपतोऽधिकाम् ।  
 सेव्यमेव हृदयं सृजन् स्त्रिया मय्यनुग्रहमिव व्यधाद्विधिः ॥  
 इत्थमुत्थितविभूतिकाष्ठयोरावयोरतिरतोपरक्तयोः ।  
 हंत विप्रकृतिमातनोद्धरश्चक्रवाकवयसोः प्रदोषवत् ॥  
 आस्थिते त्वयि तदा दशांतरं म्लानतामहमहो मुहुर्गता ।  
 पाटिते द्रुमवरे यथा लता पातिता स्वयमियं निराश्रया ॥ *Ibid.*, (IV.33,34,36-40)

62. साऽसुरस्य गृहिणी गृहेऽभवं वंचकं तमपि वंचयन्त्यहम् ।  
 मायिनी तव सती प्रतीक्षणं चातकीव जलदस्य कुर्वती ॥  
 निष्प्रभा सुरपुरी त्वया विना मंडिता त्रिदशमंडलैरभूत् ।  
 हृद्यहेमवलया ह्यलंकृता भाति नैव विगतांशुका वधूः ॥  
 गच्छता विधिबलादनेहसा द्वारकापतितनूजतां गतः ।  
 रुक्मिणीं प्रियतमां गदाभृतो वीरसूरिति जगत्स्ववापिथाः ॥  
 जातमात्रमपनीय मायया प्राक्षिपज्जलनिधौ महासुरः ।  
 त्वामदृश्य इव शुश्रुमः श्रियः को ह्यदृश्य इह माधवस्य कः ॥  
 त्वं कथंचिदिह दैवयोगतो जालिकैर्जलनिधेरिहाहतः ।  
 पीयसे स्म सरसं दृशा मया चंद्रमा इव चकोरकन्यया ॥ *Ibid.*, (IV. 41,42,44,45,46)
63. तत्कुरुष्व शमनं सुरद्विषो मायया सकलया समाहितः ।  
 मोदयाशु जननीं निजामजां नित्यतुष्टिमपि पुत्रवत्सलाम् ॥ *Ibid.*, (IV.48)

every respect Pradyumna took his sharpened sword and immediately cut off his head. Pradyumna then went to Dwāarakā together with his consort Māyāvati.<sup>64</sup>

Rukmiṇī was greatly amazed to find his son Pradyumna who was approaching the inner-section of the palace of Lord Kṛṣṇa.<sup>65</sup> Then Pradyumna married Rukmavati, daughter of Rukmi. In course of time, Aniruddha was born to the couple Pradyumna-Rukmavati. Having seen His similarities in valour, strenght, splendour etc. with Aniruddha, Lord Kṛṣṇa was overjoyed. Aniruddha attained prime youth, and advanced in utmost beauty, and became the centre of attraction for all young ladies in Dwāarakā.<sup>66</sup>

### Canto V : The Meeting of Uṣā and Aniruddha

The **fifth canto** in its first part (upto 58<sup>th</sup> verse), includes various descriptive aspects regarding garden-sport, water-sport, sun-rise, moon-rise etc., and in the second part, covers the story of the meeting of Uṣā and Aniruddha. This canto begins with Aniruddha's garden-sport with his companions.

At the outset, the poet introduces two elements of Lord Kṛṣṇa's victory. One is, Lord Kṛṣṇa's victory over Narakāśura who had grown much tormenting (to) the gods and high-souled men. Kṛṣṇa along with Satyabhāmā killed Narakāśura and restored royal umbrella to Indra and the ear-rings to Aditi. On their way back home, Kṛṣṇa as desired by Satyabhāmā, plucked the Pārijāta tree from heaven, at which Indra fought Kṛṣṇa, but got defeated. The Pārijāta was brought to Dwāarakā.

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64. तं निहत्य दनुजं तमस्समं तामुपेत्य रमणीमुपोपमाम् ।  
द्वारकामुदयवेदिकाशुचिं प्राप्तवान्हरिसुतो रविद्युतिः ॥ *Ibid.*, (IV.50)
65. आपतंतमिभराजगामिनं मंदिरं भगवतोऽतिसुंदरम् ।  
रुक्मिणी सुखचिदात्मिकाऽप्यमुं वीक्ष्य तत्क्षणमिवातिमोहिता ॥ *Ibid.*, (IV.51)
66. तदनु मकरकेतोरैरसस्योरुकीर्तिरविकलरुचिरोद्यौवनस्यात्मजस्य ।  
यदुकुलयुवतीनामाकुलभ्रूलतानां नयनसुखविलासस्थानमासीन्मुखश्रीः ॥ *Ibid.*, (IV.57)

Thus being overjoyed at his grand-father's victory over Narakāśura and Indra, Aniruddha went to pleasure-garden with his companions to celebrate the festival of victory of Lord Kṛṣṇa.<sup>67</sup> The garden was very beautiful with full-blown trees. On the way, Aniruddha was followed by young ladies who were moving slowly beholding their slender waist heavy due to the plumpy breasts.<sup>68</sup> Having seen the captivating beauty of the young ladies, even the trees in the pleasure- garden lost their own charm. Thus even insentient trees too, had to have changes in their natural state in the presence of these graceful young ladies.<sup>69</sup>

Furthermore, these young women enjoyed the company of Aniruddha in a swing-play.<sup>70</sup> Being prompted by Manmatha, the young ladies expressed their amorous feeling before Aniruddha. All women showed their selfish attitude to one another in enjoying the amorous company with Aniruddha.<sup>71</sup> Being incapable of experiencing the pangs of separation for awhile, one young lady declared fie upon perishable

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67. अथासुरेन्द्रे नरके निपातिते जिते शचिभर्तरि चक्रपाणिना ।  
मुदानिरुद्धः सखिभिः प्रियैः समं समाजगामोपवनं रिरंसया ॥ *Ibid.*, (V.1)
68. सुगन्धपुष्पद्रुमषण्डमण्डितं वनं व्रजन्तं तमनङ्गचोदिताः ।  
अनुप्रेतुः प्रमदा मदालसा बृहन्नितम्बस्तनभिन्नरंहसः ॥ *Ibid.*, (V.2)
69. नितम्बिनीनामधरोष्ठरागतो विवर्णतामीयुरमी वनद्रुमाः ।  
स्थिरा अपि स्वैरमहो शरीरिणो विकारवन्तो वनितासमागमे ॥ *Ibid.*, (V.4)
70. महामहीरुट्सितकोटियुग्मिकाः प्रलम्बिमध्यां मृदुलां महालताम् ।  
सखेलमुच्चैरधिरोष्य कामुकः समन्दमान्दोलयति स्म कामपि ॥  
विलोळिता द्रागवशादिव प्रिये कृताभिषाता परिरभ्य चाकुलम् ।  
सखीं तु पश्चात्सहसोपगृह्णतीं पदेन पाणौ चलयाञ्चकार सा ॥ *Ibid.*, (V. 8&9)
71. लताधिरोपो मृदुचालनं पुनः प्रियोऽगसङ्गश्च परोपरोधकः ।  
मदालसायाः पुनरङ्गलालनं शनैश्शनैर्वीजनमार्द्रपल्लवैः ॥  
इति व्यलीकानि सुदुस्सहानि मे तितिक्षितानि क्षणसौहृदे प्रिये ।  
इदं च शृण्वालि तयोपदेशितं मुहुः करस्थस्य शुकस्य भर्त्सितम् ॥  
इति प्रवृद्धेर्ष्यमुदश्रुगद्गदं निगद्य तस्मादपसारिणीं सखी ।  
रहस्यमेनामनुनीय मानिनीमवाप तन्माल्यकृतं वधूवहम् ॥  
गुणाधिकान्यप्रसवापदेशतस्ततो वियोज्याशु पटुस्तमूचुषी ।  
उदारकीर्ते स्वमुदस्यतां यशो न मानिनीहास्यतया सदस्सु ते ॥ *Ibid.*, (V.10-13)

physical happiness. She surrendered herself unto Kṛṣṇa and asked for eternal happiness of Mokṣa.<sup>72</sup>

It was the summer season. The flowers in the garden faded away. Heat of the Sun was scorching. Drops of perspiration were slipping down from the body of young ladies. Having observed this, Aniruddha expressed his desire for water-sport.<sup>73</sup>

There was a river nearby the garden wherein clear water was flowing making melodious voice. The river is here identified with an young beautiful woman. The river-lady is described as calling Aniruddha for water-sport with its currents like hands. The stone-beds on the bank, appeared as prepared seats for beloveds.<sup>74</sup> Lovely young women were sporting and swimming in the river as if to win over one another. As a result, being churned by water-currents, perfumed unguents applied to the breasts of the ladies got mixed in the water and the river water turned into red.<sup>75</sup> In this manner, the description of water-sport runs upto 33rd stanza.

The young ladies, after the water-sport, wore fine garments, adorned with valuable ornaments, and returned to Dwārakā. It was the time of evening twilight. As observed by the young ladies, the twilight sometimes decorated the tops of the mansions in Dwārakā and sometimes the peaks

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72. सुदुस्सहत्वं सुतनोर्मनोयुजो हृदि स्थितो वेद भवत्पितामहः ।  
तमेव बाला शरणं गता गुरुं पुरैव नूनं समुपैति निर्वृतिम् ॥  
नमोऽस्तु तस्मै जनवृत्तिसाक्षिणे क्रियानुरूपं फलभेददायिने ।  
सदासकामाय धिगस्तु मानितां परं पराधीनसुखत्वमप्यतः ॥ *Ibid.*, (V.18 & 19)
73. अवेक्ष्य शोषं कुसुमेषु तीक्ष्णतामहस्सु पूष्णः क्लमवारिपूर्णताम् ।  
वधूशरीरेषु शरीरजात्मजो विहर्तुमैच्छत्सलिलेषु सादरम् ॥ *Ibid.*, (V.24)
74. सुफेन मन्दस्मितसाधुसत्कृतिः सरित्सखीदत्ततटोपलासना ।  
प्रभञ्जनप्रेरितमन्दवीचिभिश्चकार तासां मृदुपादशोधनम् ॥ *Ibid.*, (V.25)
75. वराङ्गनानां प्लवनेन पीडिते जिगीषया वेगजुषामुरस्थले ।  
बभूव वक्षोरुहमण्डलश्लथन्नत्रवाङ्गरागारुणितं सरोजलम् ॥ *Ibid.*, (V.28)

of *Astācala* (setting or western mountain). Thus the twilight after sunset turned shining with golden lustre.<sup>76</sup>

At that time, brahmins were chanting *Gāyatrī* mantra and offering *Arghya* to Lord Nārāyaṇa dwelling in the orb of the Sun.<sup>77</sup> The moon who was produced from the ocean no doubt, is lustrous. Yet, he gets his light reduced on the rise of the Sun. Therefore the ocean, father of the moon, out of anger forcibly swallowed the Sun (i.e. the Sun set down).<sup>78</sup>

In this context, the poet describes graceful atmosphere at the time of moon-rise which is verily a part and parcel of a *Mahākāvya*.

Rise of the moon as well as moonlight gave much delight to the entire world of love-lorn people during the night hours. As the moon was rising in the east, the tender beams of the moon from the peak of *Udayācala* (rising or eastern mountain) started spreading upwards, and the moon was seen clearly; thereby the darkness gradually disappeared. This visibility of the moon and disappearance of darkness are compared to the direct-vision of the Supreme Brahman and removal of ignorance brought about by acquiring the knowledge of the Upaniṣads, the crest-jewels of the Vedas.<sup>79</sup>

The moon is considered on par with Manmatha, inasmuch as his majestic power is concerned. Soon after his birth, the moon was made as the lord of all luminaries. Manmatha too in all the three worlds, enjoys

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76. स्फुरत्पुरीगोपुरशृङ्गसंझिनं क्षणे परित्यक्तमहाद्रिमस्तकम् ।  
सुवर्णपूर्णैरविशेषमातपं विलोकयामा सुरधीरलोचनाः ॥ *Ibid.*, (V.37)
77. बभुर्गृहीताहतचारुवाससः सुधौतमुक्ताभरणा वराङ्गनाः ।  
पुरं विशन्त्यः शुचिकाशसंवृताः सहसमाला इव सिन्धवोऽर्णवम् ॥ *Ibid.*, (V.34)
78. निजात्मजस्फूर्तिविरोधिनं रविं रुषाम्बुराशिर्ग्रसते हठादिति ।  
शरीरभाजामुदियाय सम्भ्रमः प्रयाति लोकान्तरमंशुमालिनि ॥ *Ibid.*, (V.40)
79. अथोदयाद्रेः शिरसः श्रुतेरिव प्रकाशितात्मा प्रततप्रभः शशी ।  
तमो निरस्यन्नपरोक्षतां ययौ क्रमात्पुमान् सन्मनसीव खेचरः ॥ *Ibid.*, (V.48)

the satisfaction of having seated in the hearts of love-lorn people.<sup>80</sup> The moon every day appears in a new form; Manmatha also causes fresh longings in the hearts of lovers. The moon and Manmatha produce affliction to the separated lovers, and happiness to coupled lovers. Thus the rise of the moon in the sky is described as a resultant of the manifestation of Manmatha in the hearts of young lovers.<sup>81</sup>

In a pleasing atmosphere of the moon-light, Aniruddha had the pleasure of drinking Madhu, in the company of young amorous ladies.<sup>82</sup> Then all people including Aniruddha and his companions went asleep during that delightful night time.

At this juncture, the poet connects the story with Aniruddha's abduction : There was a city called Śonitapura ruled over by the demon king Bāṇa. He had a very beautiful daughter whose name was Uṣā. One night, she saw Aniruddha in her dream and had the pleasure of his company, though she had never seen or heard of him before. After Uṣā awoke, she asked her intimate friend Citralekhā to secure and to bring

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80. अवाससाम्राज्यपदौ जगत्त्रये वियुक्तचित्तव्यथकौ पुनर्नवौ ।  
क्रमेण यूनां हृदयान्तरिक्षयोरुदीयतुः कामहिमद्युती समम् ॥ *Ibid.*, (V.49)
81. सुसौरभस्वस्तरुसूनभासुरे प्रभूतकालागरुधूममेचके ।  
इहास्तरत्नोज्ज्वलवल्लभावृतः ससुस्मितश्चन्दनचर्चिताकृतिः ॥  
विकीर्णतारस्फुरदम्बरोदितं स दक्षकन्यारमणं विडम्बयन् ।  
बभूव काले सकलेन्दुलालिते कृताभिलाषो मदिरानिषेवणे ॥  
अलं प्रपञ्चेन विलासिनीजनः सहामुना द्वारवतीपुरे पपौ ।  
सुरां सुवेषः सुरराजमन्दिरे सुधां जयन्तेन यथाप्सरोगणः ॥  
सवारुणीपानविवृत्तदृष्टिभिः सुदृष्टिभिः पिष्टतनुः पयोधरैः ।  
जगाम सम्मोहमयीं महायशा दशां प्रभूतप्रमदानुभाविनीम् ॥  
गृहे गृहे चित्तभुवो वराङ्गना निदेशवश्यास्तरुणैरुपागमन् ।  
परामवस्थामलसाङ्गयष्टयः सुखस्य सीमानमिहावनौ सतः ॥  
अरीरमत्सा रमणीः सुरूपिणीरनेकजानिर्जगदेकनायकः ।  
समं सुबह्वीरपि विश्वरूपवाननामरूपस्य नमोऽस्य शक्तये ॥ *Ibid.*, (V.52-57)
82. एकान्ततः कान्तमचोदयद्यामाहर्तुमात्मसममिष्टमुषा सुवेषा ।  
सा योगसिद्धा स्तिमिते जनेऽस्मिन्प्रभ्यागता नगरमप्सरसां प्रधानम् ॥ *Ibid.*, (V.59)

her desired lord. Citralekhā with her yogic power entered Dwāarakā that night when all people had slept.<sup>83</sup>

She started searching for Aniruddha in each and every house. She also saw Lord Kṛṣṇa in manifold forms sleeping as it were with His sixteen thousand one hundred and eight wives. Citralekhā was very happy to feel that her eyes were contented.<sup>84</sup> Then Citralekhā found Aniruddha whom Uṣā desired to secure. She saw him as was embraced by a young beautiful lady, as his lotus-like-face was reflected in the jewelled ear-rings of that lady, as was closely resembling Lord Kṛṣṇa, as being fanned by dallying women, as being applied with sandal-paste and as being rubbed their limbs with those of Aniruddha.<sup>85</sup>

For awhile Citralekhā stood still seeing the extra-ordinary beauty of Aniruddha.<sup>86</sup> Then with yogic power, she immediately took off Aniruddha in that sleeping condition and brought to Śoṇitapura so that Uṣā might see her desired lord.<sup>87</sup> Uṣā immediately bloomed in happiness and enjoyed the company of Aniruddha with great satisfaction. Thus ends the fifth Canto with fine description of the meeting of Uṣā and Aniruddha in the profuse flow of love sentiment.

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83. सा षट्सहस्राण्ययुतं तताष्टौ विष्णोर्वपूष्यनुभवन्त्यनुभावभाज्जि ।  
सुसान्यसुसाम्बुजपत्रनेत्राण्यक्ष्णोः स्वयोजननमर्थवदेव मेने ॥ *Ibid.*, (V.61)
84. बिभ्राणमभ्रासितमाननाब्जं प्रद्युम्नसूनुमपि दृष्टवती सुदृष्टिः ।  
आलिङ्गितेष्टामणिकर्णिकायामुद्भासितप्रतिकृतिं प्रततप्रमोदा ॥  
लीलावतीचालितचामरोद्यच्चण्डेतरानिलविहारविरेचितौष्ण्यम् ।  
श्रीखण्डसारद्रवमण्डिताङ्गं पिण्डीकृतं युवतिभी रतिपण्डिताभिः ॥ *Ibid.*, (V.62 & 63)
85. कुर्वाणमानन्दममुष्य रूपं दृष्ट्वातिविस्मयकृदङ्गुलिनासिकाग्रा ।  
तस्थौ मुहूर्तं किल चित्रलेखालोकान्तरं सुकृतमित्यवयात्युषायाः ॥ *Ibid.*, (V.64)
86. प्रद्युम्नदायादमुपाददाना बाह्योर्युगेन नवपल्लवकोमलेन ।  
अज्ञातवृत्तिः पुरसुस्थजीवैर्वाणात्सजाप्रियसखी दिवमुत्पपात ॥  
क्षणागता गूढरसामोदयन्मृदूपनीतासुरामामृतद्युतिः ।  
निरस्तखेदा भुवि चित्रलेखिका दिनान्तसन्ध्येयमुषाकुमुद्वतीम् ॥ *Ibid.*, (V.65 & 66)



## Canto VI : Aniruddha's being : Nārada unveils

The **sixth canto** of the *Uṣāharaṇa* begins with lively description of disgraceful atmosphere spread all over Dwārakā, due to the absence of Aniruddha for long time.

The absence of Aniruddha in the inner apartment of the palace was first noticed by young beautiful ladies, after they woke up from the sleep in the company of Aniruddha. They became much anxious for not finding him anywhere in the palace.<sup>1</sup> Overwhelmed with grief, young women started emitting the tear-drops, as much their lotus-like-face became destitute of splendour.<sup>2</sup> Lamentation of these ladies was heard by the leader of the Yādavas.<sup>3</sup> Lord Kṛṣṇa was very much annoyed to know it. Yādavas then assembled at one place to hold a meeting. Among the leaders of the Yādavas, a minister called Anādhṛsti, who was very much perturbed due to the absence of Aniruddha said that, this devilish act should have been done by an unmodest person.<sup>4</sup> Continuing his view, Anādhṛsti said, “Oh, Kṛṣṇa, your fame is ever and everywhere, infallible. Probably Aniruddha must have been carried away in night by heavenly damsels being captivated by extra-ordinary beauty of Aniruddha. And once Indra was defeated in the context *Pārijātaḥaraṇa*.

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1. यदा यदूनां प्रवरः प्रणीतो मायाजुषोषामतमूर्जयन्त्या ।  
अन्वीषुरेनं प्रतिबुध्य मुग्धा निद्रान्तराश्लेषसुखाय तावत् ॥  
उन्मील्य सम्यङ्गनयनानि विष्वग्व्यापारयन्त्यः प्रियवक्त्रचन्द्रम् ।  
अगोचरीकर्तुमलं तरुण्यः स्वाप्नी दशासाविति शङ्कमानाः ॥ *Ibid.*, (VI.1&2)
  2. न शोशुभत्यत्र मुखानि तासां पर्युद्गलद्वाष्पजलाविलानि ।  
नीहारधारापरिषेचितानि सरोरुहाणीव विजृम्भितानि ॥ *Ibid.*, (VI.3)
  3. अश्रावि निद्राजडितश्रवोभिः कथञ्चिदुच्चैर्यदुवंशमुख्यैः ।  
उद्धोधवीणारवशङ्क्यासां विलापनादः करुणाप्रसूतिः ॥ *Ibid.*, (VI.4)
  4. उद्योतिताशेषदिशि प्रदीप्ते खद्योतबुद्ध्यात्र पतङ्गचेष्टः ।  
को न्वेष ते कोपमरुत्प्रवृद्धे प्रतापतीव्रानल उत्पतिष्णुः ॥ *Ibid.*, (VI.9)

Therefore, in order to take revenge against you, he must have done this deceitful act. If it comes true, he should be dethroned.”<sup>5</sup>

Lord Kṛṣṇa then replied “it is not proper to find fault with any man or woman without knowing it perfectly. It is not Indra who has done this act; because he is our well-wisher, and I have incarnated on the earth to protect him. In such case, he is not that fool who can disregard. They are not worthy of honour having abandoned the path of righteousness, who would kick away their family deity. Moreover, Indra can never forget the pains caused by the arrows hit at him by Satyabhāmā, when he had obstructed me in the event of *Pārijāta-haraṇa*. Therefore, Indra cannot do this act. But I say, this act must have been done by a demoness. [*Asuradūti*].” Usually women possessing *Māyāśakti*, though lacking knowledge of discrimination, do such mischievous deeds.”<sup>6</sup>

As Lord Kṛṣṇa was speaking thus, the Sun made his pleasing appearance on the horizon. Having seen this, Kṛṣṇa described the rising of the Sun.<sup>7</sup> Kṛṣṇa further said thus : “the rising and setting of the Sun

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5. सौन्दर्यसन्दर्भनिधानपात्रैर्गात्रैरवज्ञातरुचं द्युभाजाम् ।  
 विमानवत्यो वनितास्तु नूनं रिरंसया निन्युरमोधकीर्ते ॥  
 जितः सुरेन्द्रः कृतमत्सरः स्वित् करोति भावं कुहकानुरूपम् ।  
 तथाहि नान्येन कृतात्मनासौ पराभवोऽस्मासु वितर्कणीयः ॥  
 अपि प्रपन्नो भवतः प्रसादात् त्रैलोक्यभर्तृत्वमनन्यगम्यम् ।  
 यद्येतदिन्द्रः कृतवानलीकमधः क्रियेत प्रसभेन मूढः ॥ *Ibid.*, (VI.10-12)
6. आकर्ण्य वाणीमिति यादवेन्द्रः सृष्टामनाधृष्टिमुखादितीमाम् ।  
 उवाच वाग्मिन्निरूपणीया कृतानुरूप्येण गतिर्नराणाम् ॥  
 नेयं हरेर्वृत्तिरमुष्य बन्धोः कार्याय नो भूमितलावतारः ।  
 सत्यप्रमत्ताश्चरणेन मान्या न ताडयन्तः कुलदेवतां स्वाम् ॥  
 स सत्यभामाभुजसक्तशार्ङ्गप्रमुक्तबाणव्रणकर्कशाङ्गः ।  
 जानाति चापाहतपारिजातः शचीपतिर्युद्धरसोत्सवं मे ॥  
 प्रायः कयाचित्सुरवैरिदूत्या नीतः स तास्कर्यपटुत्वभाजा ।  
 विवेकशून्याः स्त्रिय एव दक्षा मायाभृतः साहसकर्मणीह ॥ *Ibid.*, (VI.13-16)
7. पादास्त्रतारारुतरोदनोऽसौ क्षीणप्रभामण्डलचन्द्रवक्त्रः ।  
 कालस्तुषारास्रजलाभिपातः सशोकमस्मानुपतिष्ठतीव ॥  
 कष्टं विनष्टद्युतितारमेतद्दिशां पस्त्रिस्ततमोऽज्जनानाम् ।  
 आसन्नगूढोज्ज्वलतापपाण्डु मुखं वधूनामिव नागरीणाम् ॥ →

take place one after the other at particular timings; even so, disappearance of Aniruddha does follow the appearance of him at certain time. Till then we have to wait.” Then, Lord Kṛṣṇa too declared that he would properly punish the person whosoever, he could be, who had carried away Aniruddha. Kṛṣṇa made a pledge that he would shatter into pieces by his arrows, the person who had done this act.<sup>8</sup>

Then, all Yādavas went back to their homes in the morning to perform their obligatory duties. Lord Kṛṣṇa too performed this daily rites. All Yādava-leaders again got together in the royal assembly hall, including Lord Kṛṣṇa. At that moment, divine sage Nārada appeared there in the hall. He was well received by Lord Kṛṣṇa with due hospitality. He described the merits of sage Nārada.<sup>9</sup> Then, he asked Nārada regarding the whereabouts of His grandson, Aniruddha.<sup>10</sup>

Nārada said : “O Lord Kṛṣṇa you are the Prime Impeller of all living beings. As you are Omniscient, You are free from all blemishes. You have no taint of sorrow. You are Blissful. The greatness of Lord Kṛṣṇa is unperceptible to mind, and to speech. You want me to speak out the truth regarding Aniruddha’s being.”<sup>11</sup> Saying thus, Nārada briefed the incident of Aniruddha’s abduction by Citralekhā.

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- > लीनोऽपि मन्दं दिवि चेतसीव प्रकाशयन् प्रीतिकरीं स्वलक्ष्मीम् ।  
तिरोभवन्नप्यतिरे भवन्वा कुमारवत्सम्प्रति भाति भानुः ॥  
अत्युग्रधाम्नो मृदुतेजसोऽद्य बालस्य कालादुदयं यियासोः ।  
समन्त्रकं नः करमुक्तकाण्डमाप्यायितौजः प्रणुदेदशर्म ॥ *Ibid.*, (VI.18-21)
8. स किं सुराणामथवासुराणां येषां वशे तिष्ठति सन्निरुद्धः ।  
तान् पाटयाम्याशु शरैः शिताग्रैरिति प्रतिज्ञां भगवान् व्यधत् ॥ *Ibid.*, (VI.23)
9. अनन्यगम्यो भवदागमोऽयं जगत्पवित्रीकरणैकहेतुः ।  
उत्कृष्टपुण्योपचितेर्विपाको जानाति नो नारद लोकसाम्यम् ॥ *Ibid.*, (VI.35)
10. तन्मार्गणेनालमनेन यत्नात्प्रद्युम्नसूनोस्त्वयि सन्निकृष्टे ।  
सन्दृश्यते नैव तमःप्रहाणे सहस्रदीप्तौ सति दीपकृत्यम् ॥ *Ibid.*, (VI.39)
11. विवित्ससि त्वं विदितं हि मत्तः प्रसीद मन्ये मदनुग्रहाय ।  
सम्बोध्य मामेव मुहुः प्रजल्पज्ज्ञेयो लभेतेति परार्थवृत्तिः ॥ *Ibid.*, (VI.45)

The demon king Bāṇa of Śonitapura, once, entertained a desire of securing unattainable and imperishable prosperity. For, he started performing penance to please Lord Śiva. After long time, Lord Śiva being pleased, made his appearance before Bāṇa.<sup>12</sup> Bāṇa was overjoyed to see Lord Śiva with all brilliance at this juncture. The poet describes the glory of Lord Śiva.<sup>13</sup> As per the desire of Bāṇa, Lord Śiva bestowed a boon in the form of constant presence of Himself as a guardian of the city. Once, Uṣā, daughter of Bāṇa possessing advanced beauty, saw in the garden Pārvatī sporting with Lord Śiva.<sup>14</sup> Uṣā expressed her desire of enjoying the company of a youth who would be her husband. Having read Uṣā's heart, Pārvatī said that she would enjoy the company of a youth similar to Manmatha in a dream, and that person would become her husband.<sup>15</sup>

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12. चिरात्समुन्मीलितलोचनोऽसौ निशामयामास बहिर्महेशम् ।  
संहारहेतुं जगताममीषां यमादिमं वेदविदो वदन्ति ॥ *Ibid.*, (VI.49)
13. वपुश्श्रियाह्लादकरं जटाभिरुद्भासिनीभिः कपिशीकृताशम् ।  
अत्यायताभिर्बडबामुखाग्नेर्ज्वालाभिरुग्राभिरिवाम्बुराशिम् ॥  
तृतीयनेत्राख्यकलङ्कवत्या ललाटलक्ष्म्या तुलितेन्दुकान्त्या ।  
पूर्तिं नयन्तं रजनीकरस्य ज्योत्स्नां कलायाः शिरसि स्थितायाः ॥  
जटावलीनां प्रतिबिम्बितानां बिभ्राणमपिङ्गलमूर्तिमग्रैः ।  
मन्दाकिनीं मौलिगतां सपत्नीप्रेयस्यमर्षात् कलुषामिवास्मिन् ॥  
मुखेन्दुदृष्टौ गिरिराजपुत्र्या विलोचनानां मुहुरैकमत्यात् ।  
शंसन्तमन्तः कुसुमायुधस्य द्वितीयजन्मप्रभुतानुकूल्यम् ॥  
कुर्वाणमानन्दमनुत्तमेन स्मितेन चित्तेक्षणयोजनानाम् ।  
गौरीकटाक्षाद्रिनिपातवश्यं सुधारसेनेव पयोम्बुराशिम् ॥  
यदृच्छया च प्रहितैः कदाचिन्निमीलितार्धेक्षणदृष्टिलेशैः ।  
सम्भावयन्तं विपुलस्तनीनां नभस्सदोन्नतविलासयत्नम् ॥  
कर्णप्रकोष्ठांघ्रिकपर्दभारप्रसाधनानां भुजगेश्वराणाम् ।  
फणामणिश्रेणिघृणिप्रणुन्नक्षीरान्धकारं प्रणतं गणेन ॥  
संरम्भनिर्भिन्नसुराहितासृक्स्वर्गातुरागाञ्चिततुङ्गशृङ्गम् ।  
सञ्चारिणं रौप्यमिवाचलेन्द्रं पतिं पशूनामधिरूढमुच्चैः ॥  
तस्मिन्नुपासीदति तस्य देवे दोष्णामथाली मुकुलीभवन्ती ।  
सहस्रगोरागममीलिताग्रां कुमुद्वतीं कान्तिमतीं जिगाय ॥  
सम्पूज्य पाद्यादिभिराद्यमाशु श्रद्धाविशुद्धः प्रणिपातपूर्वम् ।  
कोटीरसंश्लिष्टहरांप्रिरेणुः कृतार्थबुद्ध्या सकलः पुपूरे ॥ *Ibid.*, (VI.51-60)
14. उद्यानमुत्सौरभमाविशन्त्या क्रीडादशायां वशगः शिवायाः ।  
अभ्याशदेशे शरदभ्रशुभ्रः शशाङ्कमौलिर्ददृशे शरण्यः ॥ *Ibid.*, (VI.73)
15. कालेन बाले मदनुग्रहात्त्वामल्पेन सङ्कल्पजकल्पवर्ष्पा ।  
सेविष्यते यस्तव चित्तधैर्यं मुष्णन् स मुग्धे पुरुषः स्वपन्त्याः ॥ *Ibid.*, (VI.76)

After this, Uṣā left for her home. Accordingly, in the dream Uṣā saw a youth whose very vision made Uṣā bloomed with joy. That youth also fell in love with Uṣā. Hence, the hearts of the couple became closer to each other. Uṣā enjoyed the company of the youth at that moment. She woke up from sleep. Being very much disturbed at her mind, Uṣā said to her friend Citralekhā about the dream. She did understand that Uṣā's love was deep-rooted in her heart for that youth. With a view to find out and identify the person whom Uṣā liked, Citralekhā painted the pictures of all princess, gods, demons, and showed them to Uṣā. Putting aside all portraits, Uṣā modestly everted her eyes towards the pictures of Kṛṣṇa, Balarāma and Pradyumna. Having read the heart of Uṣā, Citralekhā beheld the portrait of Aniruddha. Seeing that picture, Uṣā expressed her pangs of separation from Aniruddha.<sup>16</sup> Thus, Citralekhā decided that it was Aniruddha who had captivated the heart of Uṣā. Then Citralekhā, being prepared to fulfil the desire of Uṣā, told her that Aniruddha would be brought before her within no time. Saying thus, Citralekhā with her yogic power took off in air.<sup>17</sup> Citralekhā reached Dwāraka and carried away Aniruddha to Uṣā.

Bāṇāsura was shocked to understand about Uṣā's being in the company of her lover Aniruddha, and he was much agitated. Bāṇāsura could not get any information regarding the person with whom Uṣā fell in love. He considered that youth to be an unworthy match to his daughter. Also Bāṇa thought of making him a target of his arrow.<sup>18</sup> He then approached Aniruddha. In response to Bāṇa's enraged approach Aniruddha too exhibited his valiant form to strike at him. But Aniruddha

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16. प्रद्युम्नसूनोरनुकारि चित्रं तन्नेत्रपात्रेण मुहुः पिबन्ती ।  
तत्प्राप्तिवैधुर्यभुवं न सोढुं शशाक शोकं हृदि वेदिमध्या ॥ *Ibid.*, (VI.92)
17. निश्वासवैवश्यकृशां निशायामाशवास्य विश्वासवशात्सुकेशीम् ।  
पुरोगतं विद्धि तवानिरुद्धमित्युद्धतात्मा दिवमुत्पपात ॥ *Ibid.*, (VI.94)
18. कः खल्वयं कापुरुषोऽप्ययोग्यो लक्ष्मीबुभूषुर्मम मार्गणस्य ।  
परिक्षितं येन यशोऽभिगुप्तं गूढेन मूढेन शुनेव हव्यम् ॥ *Ibid.*, (VI.98)

was bound with the cord of serpent by Bāṇa.<sup>19</sup> Having learnt Aniruddha's bondage with serpent-cord, his beloved Uṣā got very much afflicted. All this was narrated by sage Nārada to Lord Kṛṣṇa in the assembly hall, where all Yādava-ministers and other leaders were present. Then all Yādavas started thinking about the means of releasing Aniruddha from the clutches of Bāṇa.<sup>20</sup>

### Canto VII : Encounter between Kṛṣṇa and Śiva

Having heard from Nārada the whole story as to how Aniruddha had been imprisoned, Lord Kṛṣṇa decided to march against Śoṇitapura.<sup>21</sup> And at that moment, drums were beaten to indicate the victory of Lord Kṛṣṇa. Further Kṛṣṇa assigned Sātyaki the responsibility of looking after Dwārakā; He held His weapons such as *Sudarśana*, *Pañcajanya*, *Śārṅga* and *Kaumodakī* and proceeded to Śoṇitapura seated on Garuḍa together with Balarāma and Pradyumna.<sup>22</sup>

While Lord Kṛṣṇa, Balarāma and Pradyumna seated on Garuḍa, moving through the air, they with their innate lustre, shone like the three fires - *Āhavanīya*, *Gārhapatya* and *Dākṣiṇāgni*.<sup>23</sup> Perhaps the glorious

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19. मायाविना तेन जितेन जन्येऽतिरोहितात्मात्मजयैषिणैः ।  
न्यबद्धतोद्भिन्नविषैः पृषत्कैर्नागास्त्रसम्पर्कसमृद्धवेगैः ॥ *Ibid.*, (VI.102)
20. हृदयनिहितनिर्वितर्ककृत्यः सुविदितरुग्मवतीसुतप्रवृत्तिः ।  
कृतमिव करणीयमेष मेने नहि महतां मतयो मुधा भवन्ति ॥ *Ibid.*, (VI.107)
21. सम्यज्ज्वं तदनु परिक्वणत्सुवीणं सत्कुर्वन्नमरमुनिं मुदा मुकुन्दः ।  
सानुज्ञो मतिमकरोदमोघकामः कालज्ञो रिपुनगरं प्रति प्रयाणे ॥ *Ibid.*, (VII.1)
22. सस्नेहं सदसि समीक्ष्य सात्यकिं सः प्रेक्षावान् पुरपरिपालने प्रयोज्य ।  
सङ्कल्पक्षणविदमादरात्सुपर्णीसूनुं सुप्रणतिमुपेतमारुरोह ॥  
आरूढे तमनु गतानुजे विराजं बिभ्राणे हलमुसले हलायुधे च ।  
प्रद्युम्नो दधदिषुकार्मुकासिचर्माण्यन्वास्त स्फुरदुरुनीलशैलशोभः ॥ *Ibid.*, (VII.4&5)
23. आदित्यारिपराभवोन्मुखमुखा हेतीर्वहन्तो मुहुः  
शुश्रूषारतमानसद्विजवरश्रेयस्कराः संस्कृताः ।  
निर्यान्तो नगरारणेः स्तुतिमयब्रह्मोक्तिभिः प्रेरिता  
भान्ति स्म ज्वलना इव त्रय इमे नाकौकसां तृसिदाः ॥ *Ibid.*, (VII.7)

vehicle of Lord Kṛṣṇa i.e., Garuḍa with great speed, crossed the long distance and reached the city of Śoṇitapura within no time. Moreover, having seen Lord Kṛṣṇa Balarāma and Pradyumna, full of resplendence, the demigods roaming about in *Antarikṣa*, came under a delusion that the Meru mountain inherited with various jewels, on its own was moving to decorate the pleasure-garden of Bāṇa due to fear from him.<sup>24</sup>

Having entered Śoṇitapura, Lord Kṛṣṇa blew His *Pāñcajanya* conch as a furious call to the fight. This sound of the *Pāñcajanya* pervaded all over the earth and entered all seven nether worlds too.<sup>25</sup> The security demon-army at the fort-door was very much frightened by the sound of the conch. As such, all demons in rage, rushed to the place wherefrom Kṛṣṇa was entering. And the demon-army surrounded Kṛṣṇa from all sides and hit with their weapons. Lord Kṛṣṇa accompanied by Balarāma and Pradyumna discharged sharp ablazing arrows at them. In consequence of this, a part of Bāṇa's army fled away, some enemies were screaming out as their bodies shattered but only life remained, some were stained in urine.<sup>26</sup>

At that moment, Lord Śiva guarding Bāṇa's city emanated out of his fierce form, *Mahājvara* in the form of his attendant possessing three heads. It attacked Lord Kṛṣṇa which appeared like Rāhu swallowing the

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24. स्कन्धारेपितरेवतीरतिरमाकान्तं समन्तादमुं  
दृष्ट्वा दृष्टिविघातकद्युतिचयं खे खेचराणां भ्रमः ।  
नानारत्ननगं सुमेरुशिखरं प्रायः प्रभावाद्भिभो-  
र्बाणस्योपवनस्थलीं स्वयमलङ्कृतुं प्रयातीत्यभूत् ॥ *Ibid.*, (VII.10)
25. निर्यन्त्रूर्ध्वाण्डोपलास्फालदाढ्या-  
दागच्छन्त्या स्वप्रतिध्वानवृत्त्या ।  
शब्दः सद्यस्सानुगस्तन्मुखोत्थः  
पृथ्वीं भित्त्वा सप्त चाष्टाशु (न्य ?) लोकान् ॥ *Ibid.*, (VII.14)
26. केचिद्याताः प्राणमात्रावशेषाः स्नस्ता गात्रैः प्रस्नवन्मूत्रदिग्धैः ।  
आर्तारवव्याप्तविश्वादिगन्तान्युद्धारम्भोद्घोषणायैव विष्णोः ॥ *Ibid.*, (VII.26)

full moon.<sup>27</sup> Though Balarāma made it disappear in the cavity of his shoulders, it did not cease to exist. Therefore Kṛṣṇa with His tender hands crushed *Mahājvara* down, and said to it thus : “Oh, you, tormenting to the universe, you have come here on your own. You possessing three heads, by nature full of demerits, are censurable. You are fit to be abandoned.”<sup>28</sup> Saying thus, Lord Kṛṣṇa forcibly stroke on *Mahājvara* with His tight fist. But it found its place in Kṛṣṇa’s stomach. As a result, He felt Himself pained a bit due to the scorching heat of the *Mahājvara*.<sup>29</sup>

With the purpose of lessening the tormenting power of *Mahājvara* hid in Kṛṣṇa’s stomach, Lord Kṛṣṇa emanated out of Himself *Vaiṣṇavajvara*. Beholding *Mahājvara*, Lord Kṛṣṇa sent forth His own *jvara*, and both the *Jvaras*, the one belonging to Śiva and the other belonging to Kṛṣṇa, began to grapple with each other. Beaten with violence by *Vaiṣṇavajvara* commanded by Kṛṣṇa, the *Mahājvara* commanded by Śiva loudly screamed and submitted to the feet of Lord Kṛṣṇa.<sup>30</sup> Seeking shelter with Lord Kṛṣṇa, the *Mahājvara* glorified Him with joined palms. Being pleased, Lord Kṛṣṇa favoured him with security from fear.<sup>31</sup>

Then a most tumultuous and astounding encounter took place between Lord Kṛṣṇa and Lord Śiva - an encounter which made one’s hair

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27. अथाग्रतो ग्रसितुमिवोग्रविग्रहः परिग्रहस्त्रिपुररिपोः कृताग्रहः ।  
समग्ररुग्रह इव राहुरग्रणीर्जगद्दहामिह ददृशे महागदः ॥ *Ibid.*, (VII.27)
28. जुगुप्सितं दुस्तिमयाच्छिरस्त्रयं शरीरतो रहयितुमुद्यतोऽद्य ते ।  
भुजस्तु मे भवतु तथा महत्फलं भवन्तु भोजगति जना निरामयाः ॥ *Ibid.*, (VII.35)
29. तमीरयन्निति स जघान बाहुना पुरा हतः प्रहरदनिष्टमुष्टिभिः ।  
स विष्टरश्रवसमथ प्रविष्टवानरिष्टकृद्घनघनमुष्टिपिष्टहत् ॥ *Ibid.*, (VII.36)
30. कस्मानुघर्षणविनीतविग्रहः प्रसभान्निगृह्य गलनालके पटः ।  
करुणाकरस्य चरणाग्रसन्निधौ प्रणिपातितः प्रणतमूर्तिनामुना ॥ *Ibid.*, (VII.45)
31. मुखरं मुखैः स्वगुणगौरवेरणप्रवणैः प्रसादसुमुखस्तमुन्मुखः ।  
अभयं भयस्खलितसंस्तुतस्तवं स ततान मानमिव मन्मथद्विषः ॥ *Ibid.*, (VII.46)



stand on end. Kṛṣṇa and Śiva holding their *Śārṅga* and *Pināka* respectively employed the volleys of arrows on each other.<sup>32</sup>

On the other side, the demon-enemies attacked the leader of Yādavas, Lord Kṛṣṇa. But, they were engulfed in the continuous waves-like-arrows discharged by the latter. Thus, Lord Kṛṣṇa caused a noisy and violent atmosphere all over the battle-field.<sup>33</sup>

Here ends the seventh Canto.

### Canto VIII : Lord Kṛṣṇa's victory over Lord Śiva & Bāṇāsura

The poet continues to describe a picturesque view of the battle-field.

Lord Kṛṣṇa in the battle-field appeared most resplendent as endowed with the brilliant *Sudarsana*.<sup>34</sup> He prepared His *Śārṅga*-bow for discharging the arrows. At that time, Kṛṣṇa blew His glorious *Pāñcajanya*-conch. The poet describes that Lord Kṛṣṇa was endowed with brilliant black complexion like that of water-laden-clouds. As such, shining *Nandaka* sword held by Kṛṣṇa, shone like lightning flashed in a heap of black clouds.<sup>35</sup> Those who perceived Lord Kṛṣṇa the very form of divine-splendour, felt themselves blessed. Such Kṛṣṇa was seen as friend by Yādavas, god of Death by the demons, Lord by the gods, Highest Brahman by the ordinary people, and as Supreme Person by the sages. Then Kṛṣṇa told Pradyumna about strength of Bāṇāsura's army including Guha and Śiva. "Bāṇa's army looks like river belt covered by

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32. उत्कामुकौ कनकनिर्मितवर्मवीतौ निर्मुक्तबाणनिकरौ द्युतिमादधाते ।  
सन्ध्याम्बुदाविव निरन्तरवृष्टिमन्तावुल्काशतैः सुरदनुशकलाकुलौ तौ ॥ *Ibid.*, (VII.67)
33. ध्वनतां गभीरमभितः प्रसर्पतामुपरि श्रिया समभिशिश्रिये हरिः ।  
बहुपात्पलाशशयनो महीयसि प्रलये महाब्धिपयसामिवोच्छ्रये ॥ *Ibid.*, (VII.70)
34. ततः करस्तलस्थस्य सहस्रारस्य चक्रधृक् ।  
सहस्रकिरणात्यच्छतेजसस्तेजसा ततः ॥ *Ibid.*, (VIII.1)
35. नन्दकोज्ज्वलितो रेजे किरीटाङ्गदकुण्डलैः ।  
श्यामो विद्युद्भिरुद्भिन्नो धृताशनिरिवाम्बुदः ॥ *Ibid.*, (VIII.5)

tremulous trees on either sides i.e., army appears much frightened and has lost the sense of duty to be attended to at proper timings.<sup>36</sup> Just as the rivers disappear in the sea, even so, all enemies being overpowered by our brilliant sharp arrows losing their existence.<sup>37</sup> The horse-limb of their army has reached pitiable condition.<sup>38</sup> The heap of the dust arising from wheels of the chariots, veils elephants' temples exuding ichor in rut. The dreadful swords held by the enemies are shaking out of fear. The wounded heads of the enemies are stained in blood. Having seen this plightful condition of the army, the minister Kumbhāṇḍa dissuades Bāṇa from his going to battle-field.

“Bāṇa who has grown haughty by riches by the support of Śiva, Pārvatī as well as Guha, and by intoxication of youth, is now not in a position to understand what to do.<sup>39</sup> Moreover, during Nṛsimha incarnation of Mine, the belly of the demon king Hiranyakaśipu was torn opened by me. And his son Prahlāda was my ardent devotee.<sup>40</sup> Moreover during Vāmana incarnation of Mine, Bali though grandson of Prahlāda, could not secure heaven; but placing My foot on his head I thrust him down to Pātala. And now, it is for me no task to defeat Bali's son, Bāṇāsura endowed with a thousand arms.<sup>41</sup> And ‘Śakti’ weapon of Ṣaṇmukha is not at all terrifying one to us. Moreover; Śiva is not in a position to protect his devotee Bāṇa. Because the glory of Śiva, with

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36. पश्य बाणाम्बुवाहिन्यो भीरुतीरदुमदुहः ।  
व्याकुलं बाणवाहिन्य आपतन्त्यापगा इव ॥ *Ibid.*, (VIII.10)
37. अतिवेलोज्ज्वलैरस्रैरभिभूता इवोर्मिभिः ।  
अस्तं गच्छन्ति चास्मासु प्रायशः सागरेष्विव ॥ *Ibid.*, (VIII.11)
38. अक्षता खुरविक्षेपैः क्षितिरस्पर्शनादिव ।  
अहो लाघवमेतेषामश्वानां पततामिव ॥ *Ibid.*, (VIII.12)
39. ऐश्वर्यादप्रतीकाराद्वीर्यादार्यासुतेशयोः ।  
तारुण्याच्चापराद् दृप्तो न विजानात्युपस्थितम् ॥ *Ibid.*, (VIII.18)
40. अवतारान्तरे यस्य निरभेदि नखैरुः ।  
हिरण्यकशिपोस्तस्य प्रह्लादो मत्परः सुतः ॥ *Ibid.*, (VIII.19)
41. तस्य पौत्रो बलिः स्वर्गात्रि चान्येनाप विच्युतिम् ।  
सहस्रबाहोस्तत्सूनोः सुकरो मे पराभवः ॥ *Ibid.*, (VIII.20)

which he attacks us as enemies, is due to Me only.<sup>42</sup> Such army of Bāṇa will disappear in no time, hit by scorching heat of the flames of the arrows discharged, just as ice disappears by Sun's rays."

Thus in order to ward off the fear from the enemies, Kṛṣṇa degraded the strength of Bāṇa's army. Being much propelled by Kṛṣṇa and Balarāma, Pradyumna got his steadiness broke open; and having seen the enemy-army, he spoke in great rage. O Lord Kṛṣṇa, the very form of Bliss, all soldiers around us, wish to know the your unsurpassable glory. O God, You are the supreme cause of creation and dissolution of the universe. This is the work of mere Your will-power. And does such unfathomable will-power remain idle in making Bāṇa defeated? Never!<sup>43</sup> O God, Your power is increased by the addition of that of Your elder brother Balarāma, the incarnation of Ādiśeṣa, whose venomous breath in wrath, through his thousand mouths makes the universe burnt to ashes.<sup>44</sup> In wrath, Balarāma has grown like an intoxicated elephant, terrible due to valour like a lion, deep-hearted like the ocean, and burning like fire in summer season. Balarāma even not being influenced by anger, can destroy the enemies easily, just as *Dāvāgni* burns a heap of dry-grass. O God, a person though having less knowledge of discrimination, if remains in the company of Your devotees, he would secure knowledge, devotion and all his mundane relations would perish. O Lord, Your obedient servant, Garuḍa who can achieve impossible things, would make the army of Bāṇa, accompanied by Śiva, scatter.<sup>45</sup> The battle-field, though fierce, does not cause any fear in me.

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42. अविजित्य हरः शत्रून् भक्तं न त्रातुमर्हति ।  
अपाक्रियायां चास्मासु किमैश्वर्यं महेश्वरे ॥ *Ibid.*, (VIII.22)
43. भावं करोषि वाभावं यया विश्वस्य मायया ।  
शात्रवानामनीशात्र भवेत्सा किं पराभवे ॥ *Ibid.*, (VIII.31)
44. यस्योच्छ्वासास्रवात्सर्वमुज्ज्वलिष्यति रूप्यतः ।  
सहस्रशिरसः सोऽयमनन्तस्त्वदनन्तरः ॥ *Ibid.*, (VIII.32)
45. गरुडात्मानमात्मासौ किङ्करोऽतिबलेरिति ।  
सूने सेनात्रतेऽसाध्यं किं करोति बलेऽस्ति ॥ *Ibid.*, (VIII.36)

By the favour of you two - Lord Kṛṣṇa and Balarāma, I certainly destroy the army of Bāṇa <sup>46</sup> O Lord Kṛṣṇa, who else in the three worlds can stand before me in fight ? i.e. None. Even if, Bāṇa being afraid of us, were to give back our son Aniruddha, I would not let Bāṇa free. As Bāṇa has bound my son Aniruddha through foul means, the former is unfit to be pardoned. If Śiva protects such wicked and deceitful demon, then Bāṇa's offence will accrue to Śiva, And in such case, I will attack Śiva too.<sup>47</sup> I do not care for Skanda, son of Lord Śiva, and Bāṇāsura having thousand arms in the battle-field." Such agitated Pradyumna was cooled down by Kṛṣṇa. At the same time, all enemy-soldiers including the attendants of Śiva started discharging their weapons against Balarāma, Kṛṣṇa and Pradyumna. It caused fierceful atmosphere in the battle-field. The arrows discharged by the army on the both sides appeared like birds flying in the sky. Being hit by the arrows, the soldiers became destitute of power like the birds with the wings cut off. At this moment, Lord Kṛṣṇa placed the arrows on his *Śārṅga*-bow to discharge at enemies. The weapons of Balarāma, Kṛṣṇa and Pradyumna were infalliable. Garuḍa also helped these three divine valiant personages in a befitting manner. The enemies in the battle-field being hit by the well known weapons of Lord Kṛṣṇa such as *Kaumodakī*, *Nandaka*, were stained in blood, and some fell in swoon and some were disposed off their lives.

Also, the invincible plough of Balarāma was struck at the enemies, as such, their heads were rolled down to the ground.<sup>48</sup> Lord Kṛṣṇa's display of His weapons caused wonder to Pradyumna. Since the enemies were pained, wounded, handicapped, and killed, in the battle-field,

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46. अयमद्य प्रसादाद्वामेकः सम्पादयाम्यहम् ।  
निरसूनसुरान् सर्वास्त्वय्या निशितैः शरैः ॥ *Ibid.*, (VIII.38)

47. अपि विश्वेशमीशानमन्वीतममरासुरैः ।  
प्रत्ययात्प्रत्यवस्थाने युद्धाय विजयोत्सुकम् ॥ *Ibid.*, (VIII.42)

48. गण्डशैलघनोन्मूर्ध्नो निष्पिषन् मुसली हलम् ।  
प्राहिणोदहिताङ्गेषु पृथुष्वसुविकर्षणम् ॥ *Ibid.*, (VIII.59)

the land of Śoṇitapura appeared as if covered by the blood.<sup>49</sup> Thus, in the uproar atmosphere of the battle-field, the blood was flowing all over earth. As a result, it appeared like a river of blood. And in this river, the tremulous eyes in the faces cut off, were seen like fishes. The arms of the soldiers detached from their bodies were looked like crocodiles. The faces stained in blood appeared like lotuses. The hair were seen as moss along the river bed; and in such furious waves of blood the chariots were looked like boats floating on the river surface.<sup>50</sup> Seeing pitiable condition of Bāṇa's army, Śiva got enraged and approached Lord Kṛṣṇa and showed his agitated prowess before Kṛṣṇa. Both Śiva and Kṛṣṇa started discharging the arrows at each other. This fight between Śiva and Kṛṣṇa was witnessed by the demigods, Siddhas, divine sage Nārada etc. in the *Antarikṣa*. All these divine beings in the *Antarikṣa* became anxious to see this fierce fight. They earnestly asked both Lord Śiva and Lord Kṛṣṇa to stop the fight causing much destruction to the universe.<sup>51</sup>

In order to put an end to the fight and to calm down the fierce form of Śiva, Lord Kṛṣṇa discharged *Jṛmbhaṇa* missile at him.<sup>52</sup> Consequently, the enthusiasm of fighting in the minds of all enemies and in the mind of Śiva disappeared. All enemies fell on the ground infatuated.<sup>53</sup> Knowing this plight of his army, the demon-king Bāṇa,

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49. शोणितपूरणरागितरोर्वी वैरिविदारणकारणभूतैः ।  
शोणितपूरणरागितरोर्वीभर्तृपतत्रिभिरत्र बभूव ॥ *Ibid.*, (VIII.68)
50. नेत्रैर्दोर्घैर्विजितशफरीविभ्रमैः सम्भ्रमद्भिः  
बाहुग्राहे वदनकमले केशशैवालमाले ।  
रक्तौघेऽस्मिन् सरिदुपमिते सान्द्रमस्तिष्कपङ्के  
मन्दं मन्दं दधुरुदुपतां स्यन्दनाः स्यन्दमानाः ॥ *Ibid.*, (VIII.69)
51. वक्षस्स्थलक्ष्मीप्रिय पक्षिकेतो दाक्षायणीमिश्रशरीर शम्भो ।  
प्रसीदतं संहरतं विहारं विक्षोभिकाया जगतः स्वशक्तेः ॥ *Ibid.*, (VIII.82)
52. इत्थं मुनीन्द्रैर्महितो मुकुन्दो महान्महिम्ना रममाण आजौ ।  
स जृम्भणास्त्रप्रहितोरुवीर्यं मुमोच बाणं हरमोहनाय ॥ *Ibid.*, (VIII.85)
53. ध्वस्तरसपरासुरतः समुदयलीलास तत्र सपरासुरतः ।  
मोहमयान्मनसिभवद्वेषी तस्मात्प्रभामयान्मनसिभवः ॥ *Ibid.*, (VIII.87)

raging in the fire of anger with fierceful red eyes, came to the battle-field. Lord Kṛṣṇa without a second thought, cut off all thousand arms of Bāṇāsura by His *Sudarśana* disc.<sup>54</sup>

Proclaiming the words of victory, all gods in great joy, approached Śiva and Kṛṣṇa, then worshipped them in due manner. As a token of great honour, flowers were showered from heaven on Lord Kṛṣṇa. And, witnessing Lord Kṛṣṇa's victorious sports like cutting off thousand arms of Bāṇa, winning over Śiva etc. all divine beings-gods, Gandharvas, Yakṣas sang the glory of Lord Kṛṣṇa.

### Canto IX : Aniruddha's Return to Dwārakā

As the arms of Bāṇa were being lopped off, Śiva taking compassion on his devotee, approached Lord Kṛṣṇa, the Wielder of the *Sudarśana*, and submitted to Him<sup>55</sup> as below :

“O Victorious Lord, indeed You are the Supreme Effulgence which is now witnessed by all. For the ignorant persons, it is a matter of great surprise. Your supreme power is beyond the limitation of space and time. And even the men of purified intellect are greatly delighted to realize your endless power, which is sung in the Vedas. O the Destroyer of demons, You are verily the Supreme God. Your ever consort goddess Lakṣmī has given birth to Brahmā; and we all - Śeṣa, Garuḍa myself etc. are Brahmā's sons. Therefore, we adore You, Lakṣmī and Brahmā as well.<sup>56</sup>

54. सहस्रमस्माद्बृहतां भुजानां पृथक्कृतं चक्रभृता बभूव ।  
वात्याहतान्तेन यथा युगानां महाद्रिश्ङ्गादद्भुमसन्निपातः ॥ *Ibid.*, (VIII.90)

55. श्रीमन्तमान्तरमनुज्झितकोपकेतुं  
दैत्येश्वराभिमुखमुदभ्रुकुटीक्षणेन ।  
भूयोऽभिवीक्ष्य समरोद्यतचक्रपाणिं  
भूतेश्वरः स्तुतिमयं निजगाद वाक्यम् ॥ *Ibid.*, (IX.1)

56. इच्छानुगा तव रमा रमणीषु रम्या सूते सुतासुर पितामहमादिदेव ।  
तत्सूनवो वयमनन्तगर्भदाद्यास्तद्वो गुरुनुरुगुणान् प्रणुमः शरण्यान् ॥ *Ibid.*, (IX.4)



O Lord, all fourteen worlds have taken refuge in You, because You are the supreme support to us. You are the bestower of bliss to the persons meditating on You. You have come over here to protect the gods lustrous in order of their innate capacity, who are very much afflicted due to overpower of the demons. O Mukunda, You are the bestower of bliss to goddess Lakṣmī and to the four-faced Brahmā. You are the dearest Supreme Being to Br̥haspati, Mukhya Vāyu, Garuḍa etc. You grant the things desired by us and remove the sins if committed.<sup>57</sup>

“The gods in the heaven worship You in due manner. Gandharvas experience joy in singing Your imperishable glory. The heavenly damsels dance in great amusement; and the high-souled persons have become contented following the disappearance of demoniac spirit.<sup>58</sup> O Lord, indeed, lopping off the strong arms of Bāṇa is praise-worthy act of Yours. Just as a goad to the elephant, so too punishment to the wicked souls, is very essential to silence their haughtiness.<sup>59</sup> O Lord, this Bāṇa is beloved devotee of mine; I have assured him of my protection. Therefore, kindly pardon his misdeeds and extend Your favour to him”.<sup>60</sup>

Being pleased at Śiva’s prayer, Lord Kṛṣṇa withdrew His disc and said to him : “O dearer to the devotees, as per your request, I assure that Bāṇa will henceforward have nothing to fear from any quarter. He will be the foremost among your attendants.”<sup>61</sup>

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57. रूपं तवेदमति सुन्दरमिन्दिरायाः स्वानन्ददायि सुखदं च पयोजयोनेः ।  
वागीशवायुविपवल्लभमस्मदिष्टं दृष्टं मुकुन्द सदयं दुरितं दूनोति ॥ *Ibid.*, (IX.7)
58. आराध्यन्ति रमयन्ति समं ततस्त्वां नृत्यन्ति यान्ति शरणं जयिनं जगत्सु ।  
स्वर्गौकसोऽम्बरचरा गुणगीतनित्या दिव्यस्त्रियः समुदिताश्च हतावशेषाः ॥ *Ibid.*, (IX.8)
59. सत्यं प्रभो प्रखरमुद्गरकर्कराणां दोष्णां निकर्तनमवर्णरतस्य साधु ।  
दण्डेन मार्दवमसत्सु समर्थयन्ते सन्तो मतङ्गभुवि मत्त इवाङ्कुशेन ॥ *Ibid.*, (IX.9)
60. दत्ताभयोऽयमसुरः सपरिग्रहो मे पाल्यः स कारणवशात् सदयं तवातः ।  
भृत्येषु शिष्टिरवधेन विधानयोग्या तत्क्षम्यतां यदपराधमनेन मोहात् ॥ *Ibid.*, (IX.10)
61. तद्भक्तवत्सल भवेद्भवदाग्रहेण निर्भीतिरेष तव भूतवरः प्रभूतः ।  
श्रेयस्विनां पृथुगुणाः प्रथमे प्रथन्तां तेऽप्यस्मदीहितमिदं बहुमन्वते ये ॥ *Ibid.*, (IX.12)

Afterwards, Kṛṣṇa willed to depart from that place. Lord Kṛṣṇa together with Balarāma and Pradyumna came to the inner apartment; and Garuḍa made Aniruddha free from serpent-cord with the wind blown by his wings.<sup>62</sup>

Then Lord Kṛṣṇa, Balarāma and Pradyumna closely embraced Aniruddha in great joy. In embrace, Aniruddha shone like the full moon adorned with all sixteen spots. Aniruddha paid them his homage in due manner. Being suggested by Kṛṣṇa, Aniruddha along with his beloved wife Uṣā, mounted Kṛṣṇa's vehicle, Garuḍa.

While Aniruddha was placing Uṣā on Garuḍa, he was filled with joy because of lovely and soft touch of Uṣā's hand. In a way, Garuḍa's moving in the air with great speed, caused much delight to Aniruddha as he could enjoy the embrace with his consort Uṣā.<sup>63</sup> Being blown by the wind, the upper garment of Uṣā was slipped down. Drops of perspiration mixed with *Aṅgarāga* started dripping from her limbs, and the plumpy breasts of Uṣā were seen dancing. Such Uṣā was tightly embraced by Aniruddha.<sup>64</sup>

Then, poet continues to describe extra-ordinary beauty of Uṣā with rich application of love-sentiment.<sup>65</sup> On the way to Dwārakā, they saw

62. कन्यापुरं पुरुजवो जितकाशिनस्तानासादयन्नतिदुरासदमादरेण ।  
पक्षानिलापहतवीर्यमहाहिबन्धस्ताक्षर्योऽनिरुद्धरुजमाशु समुद्भाव ॥ *Ibid.*, (IX.15)

63. लौल्यादमुष्य सहसा पततः पतङ्गा-  
दुद्वेजितां गुरुजनेष्वपि लज्जमानाम् ।  
आलिङ्गतः क्षणमुषामुपकार आसी  
द्यात्राजवोऽपि सुकृतामखिलं मुदे स्यात् ॥ *Ibid.*, (IX.22)

64. स्रस्तोत्तरीयवसनश्वसनावरुद्धं स्वेदाम्बुबिन्दुनिकराकुलिताङ्गरागम् ।  
सालस्यनिश्वसितनृत्यदुरोजमङ्गं नैवेक्षणं व्यरमदस्य तदावगाढम् ॥ *Ibid.*, (IX.23)

65. पर्यस्यमानरुचिरोरुचिरंनिषण्णां नीवीविलम्बनविकासिकलत्रभाराम् ।  
अत्युच्चयानभयसंहतदृष्टिपातामध्यूरु तामपिदधे मणिमेखलार्चिः ॥  
यादृच्छिकोदितकथान्तरहासबद्धव्रीळां स्वकीयजनतामतिशङ्क्य दृष्ट्वा ।  
सद्भावनां जडमुखीमभिनन्द्य भर्ता सोत्कण्ठचित्तमगमत्सरसातिरेकम् ॥  
कान्तावलोकनमिवातपसन्निकर्षात्रीलालकावलिविसारविकीर्णवेषम् ।  
पश्यन्निदाघजलबिन्दुकणोपगूढं मुग्धामुखं किमपि निश्वसितैः स दध्यौ ॥ →



the Raivataka mountain. Again follows the description of this mountain.<sup>66</sup>

Till then, all Yādavas in Dwārakā were eagerly awaiting the victor Kṛṣṇa. Knowing the arrival of their Lord along with Aniruddha and Uṣā, all Yādavas rushed to welcome them. Lord Kṛṣṇa was received in great honour at Dwārakā. Then following the words of Lord Kṛṣṇa, His wives

—> बद्धाञ्जलिप्रणतयः प्रतिपाद्य सेवां देवस्य दिव्यवपुषश्चरितानुयाताः ।  
 अन्योन्यमुत्पलदृशः प्रतिलक्ष्यलक्ष्मीमाचख्युरम्बरचरा इति ह्यप्सरोभिः ॥  
 यद्धि ब्रुवन्ति कुहचित्फलतारतम्यं विश्रान्तमित्युपरिकर्मसु जन्मभाजाम् ।  
 दृष्टं तदत्र सुकृतेन ततः परं स्यात् सौभाग्यदं यदनयाचरितं सुदत्या ॥  
 शोभाप्रदे स्वयमसक्तमभिप्रसक्तजात्या सुगन्धिनि वधूकबरीभरेऽस्मिन् ।  
 कल्पद्रुमप्रसवदामनिवेष्टनास्थामर्थेन योजयति बन्धनमेव नूनम् ॥  
 उन्मेषमैष्यदनिशं यदि वारविन्दं पूर्णेन्दुबिम्बमभविष्यदथाकलङ्कम् ।  
 आह्लादयत्रयनमन्वकरिष्यदच्छमच्छिन्नसौरभरसं मुखमेतदीयम् ॥  
 मृद्वयताडुलिदलं विमलं सुजातापादद्वयं प्रविलसन्नखराजिरक्तम् ।  
 लाक्षालवच्छुरितमृच्छति षट्पदाली सत्केसरारुणविनिद्रपयोजबुद्ध्या ॥  
 श्रोणीरथाङ्गमहितं सदपाङ्गबाणं भूकामुकं सुतिलकाख्यपताकमेनाम् ।  
 आरोहधूस्तलजुषः सविलासहेतिं मन्ये रथं विजयिनः कुसुमायुधस्य ॥  
 तत्रास्परस्वभिनुतं तरुणैरुषाया रूपं निरूप्य धृतमत्सरया कयाचित् ।  
 सौहार्दपात्रमपि हार्दरूजा मुखं स्वमुद्यम्यमानमनिशं विपरीयते स्म ॥  
 आबध्नीमभिलसत्यबलामभीक्ष्णमंसावलम्बिनि कचे निहितेक्षणायाः ।  
 केशः स्वकस्तुलितचामरचारुवालो लज्जातिरेकमकरोत्सुकरं सुकेश्याः ॥  
 सल्लापघोषतृषितश्रवसामुषाया निर्भर्त्सनाद्विचरतां दिवि मञ्जुघोषा ।  
 आकस्मिकप्रकटितात्स्वयमेव जाड्यादुद्रीतकौशलकृताद्विरराम पूर्वम् ॥  
 तस्या घनस्तनमुखः स्पृहणीयमक्ष्णोः सौन्दर्यसीमसुमनोवनिता विलोक्य ।  
 दिव्यांशुकेन कृतसंवृतिनाध्युरोजं पीनस्तनी किल कृतोपकृतिर्बभूव ॥  
 आश्चर्यदां मृगदृशां नवरोमराजिं मध्ये तनुं दिवि रुचाभ्यधिकामवेक्ष्य ।  
 तस्थावनाकुलितमप्सरसां वरान्या धैर्येण मत्सरजयादतिभेदबुद्ध्या ॥  
 इत्याकुलभिरनुयाति सहाप्सरोभिस्तद्दर्शनाय परितो द्युसदां निकाये ।  
 न्यस्येक्षणं विहितसत्कृतिरात्तसेवस्तालध्वजेन जगदे वचनं मुरद्विट् ॥  
 निर्याय शोणितपुरादधुनैव बह्वीरत्येयुषो दशशतीर्बहुयोजनानाम् ।  
 उन्नेतुमस्य पततः सहते न वेगं चेतो मम स्वयमतीव कृताभ्यसूयम् ॥ *Ibid.*, (IX.24-39)

66. देशः क एष विदुषां वर दृष्टिमार्गं दूरेऽप्यनर्गलतया कथमप्युपैति ।  
 गोविन्द मन्दरमहेन्द्रमहाद्रिश्चतुर्द्वे सुरेन्द्रजिति नः सुखमास्थितानाम् ॥  
 इत्थं सुरैरहरर्निगृहीतचन्द्रश्रीसूर्यचन्द्रविभवाभिभवाभिलाषात् ।  
 श्रेण्योद्गतैरहनि शत्रुभयाल्पगूढैरब्दैरकालमलिनः किमयं द्युभागः ॥  
 वेलावलेपविलसल्लहरीविहारासंहारसङ्गतनवोन्नतफेनचूडः ।  
 उच्छ्रीयते मुहुरपामधिपो दिदृक्षुः कौतूहलात्किमुत लब्धजयश्रियोऽस्मान् ॥ —>

Rukmiṇī etc. took Aniruddha and Uṣā to the inner apartment for celebrating their marriage festival.<sup>67</sup> At this moment, the gods led by Indra in their vehicles arrived there praising the infallible glory of Lord Kṛṣṇa on His victory over Bāṇa.<sup>68</sup> Thus, being extolled by all gods and other individuals, Lord Kṛṣṇa, who is full of endless auspicious qualities,

→ पाषाणसन्धिगलनाधिकशीतलाम्भोगम्भोरनिर्झरविलोभितहंसहृद्यः ।  
 स्यात्पाण्डराण्डरुहमण्डलमण्डितान्तप्रान्तद्रुमः किमुत रैवतकोऽयमद्भिः ॥  
 निर्णीयते गिरिवरः स तथाप्युदारसञ्चारनागनिलयस्सरितामिवेशः ।  
 उद्यत्प्रवालरुचिरक्तवनान्तदुर्गस्फीतस्तटान्तपतितैः पयसां प्रवाहैः ॥  
 आलिङ्गितेन शिशिरः सरसोऽमृतेन व्याजृम्भितेन सगणोऽम्बुरुहा धृतेन ।  
 आलोलितेन च वनेन जवी गतेन वातेन तेन पवनानुमते हिते नः ॥  
 खं व्याप्नुवन्नयमनन्यभवेन धाम्ना श्रीमानधीरमनसा मनसापि दुर्गः ।  
 शुच्योपपत्तिदृढया निरवद्यदृष्ट्या सुव्यक्तिमौपनिषदोऽर्थ इवाभ्युपैति ॥  
 स द्वारकानगरगोपुरतुङ्गशृङ्गश्रेणीनिषङ्गिणि गणे गणिकाङ्गनानाम् ।  
 सान्त्वानि कान्तरचितानि निरीक्षते यो जालान्तरे शिखरसन्मणिरत्नभासा ॥  
 पौरस्त्रियां भृतशिरोरुहमेव नाहो विस्त्रस्य चोलवसने अपि निर्विशन्तः ।  
 जारापराधजविनोऽधिवसन्ति काममाशवासिता इव सदागतयः सदामुम् ॥  
 पौष्पं रजः सुरभिगन्धवहाय दत्त्वा गन्धं ततः पुरवधूपरिपीतशेषात् ।  
 आनीतशेषमधुनः सुमहानपेयात् क्रीणाति किं न कुरुते विषयाभिलाषः ॥  
 दत्तेक्षणेन विकलैः कुसुमैः प्रवालैराजुहता तुलितपाणितलैश्चलद्भिः ।  
 मत्तालनादकुशलोक्तिमता विधत्ते सत्कारमेष विनमदद्भुमकिङ्करेण ॥  
 उत्तुङ्गशृङ्गनिपतद्दहदिनीतरङ्गैः स्थूलोपलस्खलनवेगविवृत्तपातैः ।  
 स स्वागताभिवदनश्च गभीरघोषैरस्मन्मुदे ध्रुवमयं मधुकैटभारे ॥  
 उद्भासिगारुडगरुत्पृथुलातपत्रमुद्यच्छिरोमणिरुचाद्य विचित्रयन्त्रम् ।  
 एनं सखायमिव सन्तमनन्तमूर्ते नपेक्षते विरतिमक्षि पुनर्दिदृक्षुः ॥ *Ibid.*, (IX.40-52)

67. तं पारिजातसुमनस्सुहितावतंससौरभ्यलुब्धमधुपानुगतां वरं च ।  
 पत्युर्निदेशमनुरुध्य निशान्तमन्तर्दारा हरेः कृतमहं गमयाम्बभूवुः ॥ *Ibid.*, (IX.60)

68. त्वदन्तिके किञ्चन जल्पितुं मनः समुत्सुकं लज्जयतीह नः प्रभो ।  
 अथास्तु भक्तिस्फुरितं वचो भवत्प्रसादनेनानपवादमर्थवत् ॥  
 त्वमस्यतिक्रान्तगुणत्रयो गुणैः प्रवर्तयन् संसृतियन्त्रमात्मनाम् ।  
 स्वतन्त्रसृष्टिस्थितभङ्गमिच्छया तवैव गोविन्द जयन्ति यान्ति हि ॥  
 समः प्रतिप्राणि ददासि तत्फलं यदुक्तमम्भोद इवापि सन्वशी ।  
 नहि प्रभोऽप्रभुतानुजीविनां कृतानुरोधेन फलं प्रदास्यतः ॥  
 अबुद्धतत्त्वात्तु शुचां विचिन्वतां विजानतां निर्वृतिमातनोषि च ।  
 अमन्दमानन्दकरं करार्पितं यथा च कार्तस्वरचारुभूषणम् ॥  
 पुरासुरेभ्यो व्यपनीय मायया य एव पीयूषमपाययः सुरान् ।  
 ब्रजाङ्गनां भगवन्नचूचुरः स एष चित्तं नवनीतलक्षणम् ॥  
 अयत्ननिशेषितविश्वविद्विषा समीकविस्मापित नैपुणेन नः ।  
 भगवतारश्च समर्थितस्त्वया यदर्थमभ्यर्थितवान् पितामहः ॥ →

who is the Supreme Person, ruled over Dwāarakā and shone like the full moon amidst the stars in the sky.<sup>69</sup>

In fine, the poet concludes his composition of the *Uṣāharaṇakāvya* describing the supremacy of Lord Kṛṣṇa as the Supreme Person, Remover of affliction of His devotees, and as being worshipped by all gods and other beings.<sup>70</sup>




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—> प्रमापणारम्भमरेश्च कुर्वता प्रणामितो गद्गदगीरुमापतिः ।  
 अमित्रनिर्वापणनिर्वृतात्मना कृतश्च कन्याहरणोत्सवस्त्वया ॥  
 परस्परस्पर्धिभवत्कथारसैः सभासुगन्धर्वगणे च गायति ।  
 त्रिविष्टपे नः समयोऽयमायतः क्षणायते सम्भ्रमसौख्यसम्पदाम् ॥ *Ibid.*, (IX.65-72)

69. इत्थन्नुतीन् बुधगणान् स्वगुणैः प्रतीतैः पूर्णः पुराणपुरुषः परमन्वशासत् ।  
 ज्योतिर्गणानिव गवां जगदेकदीपो जालैरिवेन्दुरमलैरतिसुन्दरश्रीः ॥ *Ibid.*, (IX.73)

70. परिततनिजतेजोऽपास्तसन्तापबीजः प्रशमितमतिभेदैः सेवितं स्वैः सुहृद्भिः ।  
 अमृतमयमगाह्यं विश्वहृद्यं स्ववेद्यं स्वपदमुरुसुखं तत्सोऽध्यतिष्ठन् महिष्ठः ॥ *Ibid.*, (IX.74)

### CHAPTER - III

## SOURCES OF THE UṢĀHARAṆAKĀVYA

The subject-matter of the *Uṣāharaṇa* is briefly as follows :

The **First Canto** begins with gods' approach under the leadership of Brahmā, to Lord Viṣṇu. They praised the glory of the Milk ocean and of Lord Viṣṇu. They earnestly asked Lord Viṣṇu for the protection of good souls on the earth from the clutches of wretched demons like Kaṁsa. Then Lord Viṣṇu incarnated as Kṛṣṇa and kills Kaṁsa.

The **Second Canto** deals with the construction of Dwāarakā city and of Sudharmā hall therein, by the divine architect Viśvakarmā. Then, conversation took place between Kṛṣṇa and Yādavas regarding precautionary stratagies to be undertaken at the advent of Kālayavana. At the end of the canto, Kālayavana was reduced to ashes by the fire emitted from the eyes of Mucukunda.

The **Third Canto** contains the description of abduction of Rukmiṇī by Lord Kṛṣṇa. It resulted in unbearable insult to Jarāsandha and others. They chased these two with an army, and made efforts to overpower Kṛṣṇa. But Balarāma prevented them from doing so. For, Rukmī got angry and chased with army of Lord Kṛṣṇa. But finally Rukmī was frustrated by Kṛṣṇa. Then Kṛṣṇa entered Dwāarakā together with his wife Rukmiṇī.

The **Fourth Canto** gives a lively description of the love-sports of the divine couple - Lord Kṛṣṇa and Rukmiṇī. Therefrom, took place birth of Pradyumna. But the child-Pradyumna was carried away by demon Śambarāsura. With an intention of destroying him, Śambarāsura threw the child into the sea. A fish in the sea swallowed him. And by a freak of fate, the fish was brought to the kitchen of Śambarāsura. When it was cut, there found a child inside the fish. A chief, Māyāvati took the child

to her bosom and fostered him as her own son. In course of time, Śambara demon was destroyed by Pradyumna. Then Aniruddha was born to Pradyumna from Rukmavatī.

The **Fifth Canto** reads a beautiful description of the garden-sport, water-sport, and drinking scene of Aniruddha and his companion. One night, Bāṇāsura's daughter Uṣā saw a dream of meeting handsome young Aniruddha. She fell in love with him. Having read Uṣā's heart, her friend, Citralekhā abducted Aniruddha and brought him before Uṣā. Both fell in love with each other. Then, the poet describes the love scene between Uṣā and Aniruddha.

The **Sixth Canto** in the beginning tells that Dwārakā was sunk in woe. The people in the palace were not finding Aniruddha. They had no clue as to where he had gone. Yādavas discussed about the disappearance of Aniruddha. In the meantime, Nārada made his appearance before Kṛṣṇa; he told them about how Aniruddha was carried away by Uṣā through Citralekhā.

The **Seventh Canto** describes the scene of the battle between two opposite parties, i.e. Lord Kṛṣṇa and Śiva. Kṛṣṇa destroyed the attendant-spirits of Śiva. Thereupon Śiva emanated *Tāpajvara* and shot it at Kṛṣṇa. But Kṛṣṇa drove it out with *Śitajvara* emanated by Himself.

The **Eighth Canto** further continues the description of the same. Śiva in order to protect Bāṇāsura, made all attempts to win over Kṛṣṇa. Nevertheless, Śiva was defeated by Kṛṣṇa. Then Bāṇāsura with his thousand arms fiercely fought against Kṛṣṇa. But at the end, all thousand arms were cut by Kṛṣṇa.

The **Nineth Canto** being the last one, describes that Bāṇāsura submitted to Kṛṣṇa himself. Then Bāṇāsura released Aniruddha and gave him his daughter Uṣā in marriage. Kṛṣṇa together with Pradyumna and Balarāma returned to Dwārakā accompanied by Aniruddha and Uṣā.

Here ends the narration of the story of Uṣā and Aniruddha in the *Mahākāvya*.

This story of the celebrated union of Uṣā and Aniruddha, and the defeat of Bāṇāsura at the hands of Kṛṣṇa, is found to have the source from the Purāṇic literature i.e. from the *Bhāgavata Purāṇa*, *Viṣṇu Purāṇa*, *Padma Purāṇa*, *Śiva Purāṇa*, *Harivaṃśa Purāṇa* and the *Brahmā Purāṇa*. A perusal of the contents of these Purāṇas in comparison with the *Uṣāharaṇa*, makes it clear that Trivikrama Paṇḍita is indebted to mainly the *Bhāgavata Purāṇa*,<sup>1</sup> for the story of Uṣā and Aniruddha. The main points of these Purāṇas are given below. The original extracts from these Purāṇas reproduced in this Chapter would show a marked similarity to various expressions and ideas in the *Uṣāharaṇa*.

### I. Bhāgavata Purāṇa (X.62 & 63)

At the outset, the king Parīkṣit requests Śuka to narrate the story in detail, of the marriage of Uṣā and Aniruddha, and in which connection, terrible combat ensued between Kṛṣṇa and Śiva. Sage Śuka narrates the same as below :

Bāṇa was the eldest of the hundred sons of the king Bali. He was taking delight in devotion to Lord Śiva. He was worthy of honour, liberal-minded, intelligent, true to his word, and of firm resolve. He was ruling over the beautiful city, Śoṇitapura. By the grace of Śiva, he was endowed with thousand arms. He was propitiating Śiva by means of playing on musical instruments during Śiva's Tāṇḍava dance. Being asked by Śiva, Bāṇāsura sought a boon in the form of His constant presence as a guardian of his city.

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1. **Note :** All the Purāṇas except the *Śiva Purāṇa*, have been considered to be the Vaiṣṇava Purāṇas. Of them, the *Bhāgavata Purāṇa* has been very popular and authoritative among Vaiṣṇavites. Therefore, it is here noted that Trivikrama Paṇḍita being a staunch Vaiṣṇavite, should have the *Bhāgavata Purāṇa* as the basis of his *Uṣāharaṇakāvya*.

Being intoxicated by his prowess, once Bāṇa expressed before Lord Śiva, his unfulfilled desire of not finding well-matched rival to himself possessing thousand arms. Being haughty of his power, Bāṇa showed his eagerness to fight against Diggajas. Listening to these words, Śiva flew into a rage and said that when his ensign would break, his encounter would appear. Though Śiva's words were a crushing blow to Bāṇa's power, he did not realized the same and withdrew to his palace in joy.

In the meantime, Bāṇa's daughter, Uṣā once enjoyed in a dream, sexual delight with the lovely son of Pradyumna i.e. Aniruddha, who had neither been seen nor heard before by her. On opening her eyes, she did not find him there; and hence she got up in a state of excitement. Uṣā told Citralekhā, the daughter of Kumbhāṇḍa (the minister of Bāṇa), the cause of her mental depression. Citralekhā said to her that she would bring that youth. Also she drew faithful sketches of gods, Gandharvas, Siddhas, Cāraṇas (celestial bards), Nāgas, Daityas, Vidyādhara, Yakṣas and human beings. Beholding the sketch of Aniruddha, Uṣā cast down her face through bashfulness, and traced that youth who captivated her heart.

Concluding Aniruddha to be Kṛṣṇa's grandson, Citralekhā possessing yogic power, journeyed through air to Dvārakā protected by Kṛṣṇa Himself. And, she bore away Aniruddha who had been lying asleep, to Śoṇitapura, and showed Uṣā the object of her love. Being lit up with joy, Uṣā enjoyed life with him in her palace. While she was being thus secretly enjoyed by Aniruddha, the guards noticed her as having been deprived of her virginhood. They reported the same to Bāṇa.

Felt much distressed to hear the news of his daughter's pollution, Bāṇa hastened to Antahpura. Perceiving Bāṇa to have entered the room, surrounded by armed soldiers, Aniruddha wielded his weapon on the soldiers. As a result, they issued out of the mansion and ran helter-skelter with their limbs smashed. At this, Bāṇa got enraged and

bound Aniruddha with the cords of serpents.<sup>2</sup> Having heard his bondage, Uṣā loudly wailed with tear-drops. (Thus ends 62nd Adhyāya).

On the other side, even after long time Aniruddha was found missing in Dvārakā. Hearing from Nārada about the imprisonment of Aniruddha by Bāṇa, Kṛṣṇa accompanied by an army of twelve Akṣauhiṇī and together with Balarāma, Pradyumna, Sātyaki and others, closely besieged the city of Śoṇitapura from all sides. Beholding his city being shattered, Bāṇa sallied forth to meet them with an equally strong army. Lord Śiva too fought with Balarāma and Kṛṣṇa for the sake of Bāṇāsura. A most tumultuous and astounding encounter took place between Kṛṣṇa and Śiva. *Brahmāstra* against *Brahmāstra*, *Parvatāstra* and *Vāyavyāstra*, *Parjanyastra* against *Agnyāstra*, *Nārāyaṇāstra* against *Pāśupatāstra* - were discharged by Kṛṣṇa. At last stupefying Śiva with *Jṛmbhaṇāstra*,<sup>3</sup> Kṛṣṇa struck down the army of Bāṇa on all sides.

Seeing the plight of his army, Bāṇa rushed towards Kṛṣṇa. Drawing five hundred bows all at once in his thousand arms, Bāṇa applied a pair of arrows to each. However Kṛṣṇa split all those bows at once, and struck down the charioteer, horses and the chariot of Bāṇa. At this moment, Koṭarā (Bāṇa's mother) stood naked with dishevelled hair before Kṛṣṇa with a desire to save her son's life. As such, Kṛṣṇa turned His face aside. At this juncture, Bāṇa retreated into the city.

Meanwhile, Lord Śiva who had just recovered his stupefaction, emanated out of himself three-headed and three-legged *Māheśvara-Jvara* and discharged against Kṛṣṇa, who in turn sent forth His own

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2. The *Padma Purāṇa* reads that Kṛṣṇa removes Śiva's stupefaction of Śiva at the request of Pārvatī. *Supra.* p. 906 (of the *Padmapurāṇa* given further)
  3. The *Śiva Purāṇa* adds that when Bāṇa passed the order to kill Aniruddha, he listened to the divine voice, and retires from killing him. (*Supra* p.43)



*Vaiṣṇava-jvara*. Both the Jvaras began to grapple with each other. Beaten by *Vaiṣṇava-jvara*, *Māheśvara-jvara* loudly screamed and surrendered to Kṛṣṇa.<sup>4</sup> It glorified the omnipotence of Lord Kṛṣṇa at length. Lord Kṛṣṇa was pleased with It, which then departed.

Again, having mounted his chariot, wielded various weapons in his thousand arms, Bāṇa contended with Kṛṣṇa and discharged arrows on him. But Kṛṣṇa with His Sudarsana cut off his arms like the boughs of a tree. Seeing the pitiable condition of Bāṇa, Lord Śiva showing compassion to His devotee, approached Kṛṣṇa and earnestly asked for extending His favour to him (Bāṇa). Lord Kṛṣṇa said to Śiva that he would not kill Bāṇa inasmuch as a boon had been granted by Himself to Prahlada that no one born in his race would be killed by Him. He further said that Bāṇa's arms had been cut off only to curb his pride, and let him henceforward be free from fear from any quarter.

Obtaining assurance of security, Bāṇāsura saluted Kṛṣṇa, and duly brought Aniruddha back together with his bride Uṣā. Being bid farewell by Śiva, Lord Kṛṣṇa together with Aniruddha and Uṣā who were well adorned, left for His city - Dvārakā.

## II. Viṣṇu Purāṇa (V.32 & 33)

The story of Uṣā and Aniruddha in the *Viṣṇu Purāṇa* begins with an introduction to Bāṇāsura. The demon-king Bāṇa, born of king Bali, was an ardent devotee of Lord Śiva. He was ruling over city of Śoṇitapura. By the grace of Lord Śiva, Bāṇāsura had possessed one thousand hands. Therefore, being afraid of him even gods were obedient to the demon.

Once, Uṣā saw Pārvatī sporting with her Lord, Śiva. She was inspired with a wish for similar dalliance, and earnestly asked Pārvatī

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4. The *Śiva Purāṇa* reads that *Vaiṣṇava-jvara* submitted to Lord Śiva. (*Supra.* pp.44-45) It rather exhibits Śiva's supremacy over Kṛṣṇa.

for the same. Having read Uṣā's heart, Pārvatī said to Uṣā that she too would enjoy the company of a youth who would be her husband, on the twelfth day in the bright-half of Vaiśākha month.

Accordingly, on the same day a youth appeared before Uṣā in her dream. When she awoke from the dream, no longer perceived him, she was overcome with sorrow. Uṣā then asked her companion and friend - Citralekhā, daughter of Kumbhāṇḍa minister of Bāṇa, to devise some means by which she might be united with the person whom she had beheld in dreams.

With a view to find out and identify the person who Uṣā liked, Citralekhā painted the pictures of the gods, demons, spirits, mortals, and showed them to Uṣā. Putting aside all the portraits, Uṣā modestly averted her eyes towards Kṛṣṇa, Balarāma and Pradyumna. Citralekhā contemplated on herself for a while, and beheld the picture of Aniruddha, son of Pradyumna. Seeing at it, Uṣā suggested with a smile that he was the person liked by her. Citralekhā being endowed with mystic power immediately set off through air to Dvārakā.

Before this took place, Bāṇāsura was engaged in worshipping Lord Śiva. Before Him, Bāṇāsura expressed his sense of humiliation caused by the possession of a thousand arms. He showed his desire to make good use of those arms in war. Lord Śiva promised Bāṇāsura that he would have war when his pea-cock banner would break. He returned to his palace where he found his banner broken. At this, his joy was increased.

At that time, Citralekhā returned from Dvārakā, and with the exercise of her Yogic power, she had brought Aniruddha too. In her harem, Uṣā enjoyed the company of Aniruddha for some days. But the guards of the harem finding him with Uṣā, reported to Bāṇāsura. Being enraged at it, Bāṇāsura made many efforts to put Aniruddha to death. But, he found Aniruddha not being subdued by prowess. Therefore, Bāṇāsura captured him in serpent-bonds.

In Dvārakā, Aniruddha was found missing for long time. Being told by Nārada that Aniruddha was a prisoner of Bāṇāsura, Kṛṣṇa mounting upon Garuḍa, rushed to Śoṇitapura along with Balarāma and Pradyumna. On their approach to the city, they were opposed by the spirits attending on Rudra. But these were in no time destroyed by Hari. Then, started fight between *Māheśvara-jvara* and *Vaiṣṇava-jvara* emanated from Śiva and Hari respectively. But ultimately *Māheśvara-jvara* fled before the other.

Afterwards, Bāṇāsura being assisted by Śiva and Kārtikeya, faught with Kṛṣṇa. A fierce combat took place between Hari and Hara. However, Bāṇāsura found Hara, Kārtikeya and other followers disabled. So Bāṇāsura himself encountered Kṛṣṇa, Balarāma and Pradyumna. Towards the close of the fight, Kṛṣṇa with His Sudarsana cut asunder all arms of Bāṇa. When Kṛṣṇa was prepared for the total demolition of Bāṇāsura, Śiva approached and requested him not to do so. At his behest, Kṛṣṇa dismissed his resentment against Bāṇāsura. At last, Kṛṣṇa went to the place where Aniruddha was confined. He made Aniruddha free from the serpent-bonds by the breath of Garuḍa. Kṛṣṇa placing Aniruddha together with his wife Uṣā, on Garuḍa returned with Pradyumna and Balarāma to Dvārakā. Here the story ends.

### III. Padma Purāṇa

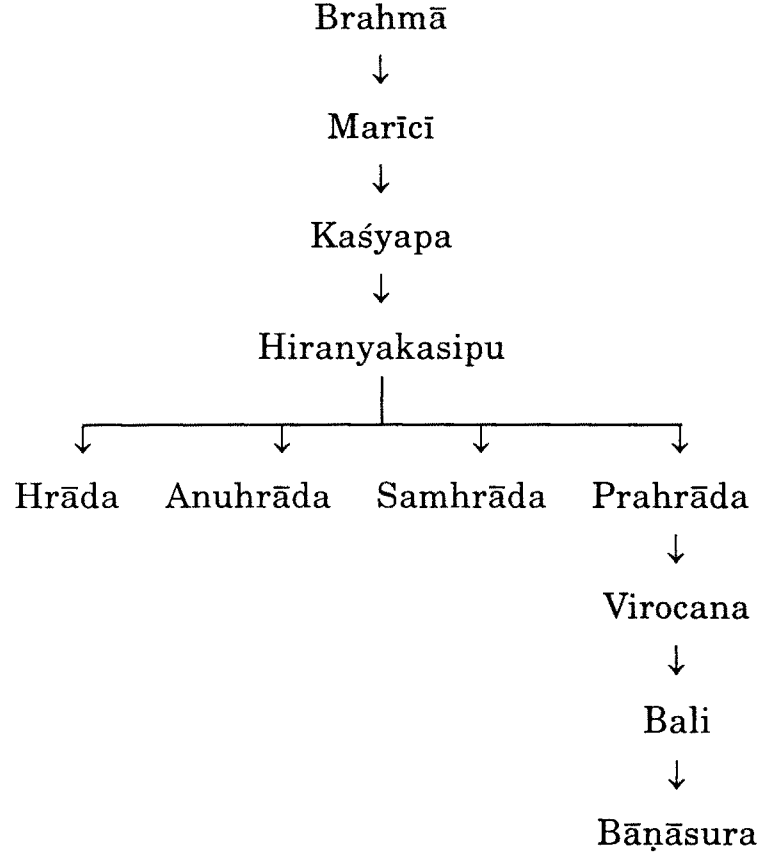
The story of Uṣā and Aniruddha has been dealt with in 250th Adhyāya in the latter half of the *Uttara Khaṇḍa* of the *Padma Purāṇa*. Although the story is narrated in brief, all requisite points regarding the story, are read in the text.

### IV. Śiva Purāṇa

This Purāṇa accounts the story of Uṣā and Aniruddha in five Adhyāyas of the *Yuddhakāṇḍa*. ८- 5422

**Adhyāya LI :**

The story mentions the geneological order of Bāṇāsura.



- 2) Bāṇa's obtaining boon from Śiva as to guard his kingdom Śoṇitapura
- 3) Uṣā's entertaining amorous feelings seeing Pārvatī in sport with Śiva.
- 4) Uṣā is blessed by Pārvatī as to unite and enjoy with her husband.
- 5) Śiva disappears from the vision.

**Adhyāya LII :**

- 1) Bāṇāsura becomes haughty over all the gods.
- 2) Śiva foretells Bāṇa that all his arms will be cut off in the fight

- 3) Uṣā enjoys the company of Aniruddha in dream.
- 4) Citralekhā goes to Dvārakā and brings Aniruddha to the pleasure-garden of Uṣā. She passes the days joyfully with Aniruddha without being known to Bāṇāsura. However, this matter is reported to Bāṇāsura by his attendants.

**Adhyāya LIII :**

- 1) Fight between Bāṇāsura and Aniruddha takes place. Bāṇāsura at last binds him with serpent-cords, and passes an order to kill him mercilessly. But, at the instance of the divine voice arose in the sky, Bāṇāsura does not venture to kill Aniruddha.
- 2) Aniruddha being bound, prays goddess Durgā, who further makes the former free from serpent-cords. And Aniruddha remains happily in Uṣā's harem by the grace of Durgā.

**Adhyāya LIV :**

On hearing from Nārada about Aniruddha, Kṛṣṇa attacks Śoṇitapura. Dreadful fight between both the armies takes place. *Vaiṣṇava-jvara* submits to *Māheśvara-jvara*. Kṛṣṇa seeks Śiva's permission to cut off the arms of Bāṇa. Śiva asks Kṛṣṇa to discharge *Jhṛmbhaṇa* missile at Him. Kṛṣṇa too does so, and stupifies Śiva, and destroys the entire army of Bāṇāsura.

**Adhyāya LV :**

Tumultuous fight between Kṛṣṇa and Bāṇa takes place. Kṛṣṇa cuts off all arms of Bāṇa. Then Śiva asks Kṛṣṇa not to kill him. Kṛṣṇa withdraws his Sudarsana. At the end, as per the order of Śiva, Kṛṣṇa goes back to his kingdom Dvārakā, together with Uṣā and Aniruddha, and his army-folk.

**V. Harivaṁśa Purāṇa**

The story of Uṣā and Aniruddha is narrated in the second *Parva* named *Viṣṇu Parva* of the *Harivaṁśa Purāṇa*. The thirteen chapters

(i.e. from 116 to 128) at the end of the *Viṣṇu Parva*, cover this story in detail. The contents of these chapters may be seen as below :

**Chapter 116 :** Bāṇa's birth, his prowess, his possessing thousand arms, his desire to fight against his equal etc., are described here.

**Chapter 117 :** Uṣā's amorous feelings at the instance of Pārvatī's sport with Śiva, is described in detail.

**Chapter 118 :** Here, in order to fulfil Uṣā's desire, Citralekhā leaves for Dvārakā to bring Aniruddha to the harem of Uṣā.

**Chapter 119 :** A picturousque description of the fight between Bāṇa and Aniruddha is read here.

**Chapter 120 :** Aniruddha prays Durgā to get him free self from the clutches of serpent-cords, and he succeeds. His prayer is called 'Āryāstava'.

**Chapter 121 :** Hearing from Nārada, Kṛṣṇa together with Balarāma etc., starts on a march against Sonitapra, along with four-limbed army.

**Chapter 122 :** It describes the power of the *Vaiṣṇava-jvara* emitted by Kṛṣṇa.

**Chapter 123 :** It forms a dialogue between *Vaiṣṇava-jvara* emitted by Kṛṣṇa.

**Chapter 124 :** Fierceful fight between Śiva and Kṛṣṇa is described here.

**Chapter 125 :** Lord Hari and Hara are glorified here as one and the same. This description of identity is a unique one.

**Chapter 126-128 :** Kṛṣṇa asks Nārada about the place wherein Aniruddha is imprisoned. Being led by Citralekhā, Kṛṣṇa enters Uṣā's harem. Aniruddha is freed by Garuḍa. The reigns of the kingdom of Śonitapura are assigned to Kumbhāṇḍa (minister of Bāṇa) by Kṛṣṇa. Marriage of Uṣā and Aniruddha is celebrated. Then follows the

description of Kṛṣṇa's going back to Dvārakā together with Uṣā and Aniruddha accompanied by his army.

## VI. Brahmā Purāṇa

This Purāṇa covers the story of Uṣā and Aniruddha in brief, in its 96th and 97th Adhyāyas. However, the story dealt with, does not supply any additional information as comparing to other Purāṇas referred to above. As such, details are not given here.

Presuming Trivikrama Paṇḍita's indebtedness to the *Bhāgavata Purāṇa*, it may be said that very often the things narrated or described in the story of Uṣā and Aniruddha, are found same in both the *Uṣāharaṇa* and the *Bhāgavata Purāṇa*. As such, one might contend that Trivikrama Paṇḍita had slavishly imitated the *Bhāgavata Purāṇa*. But, the poetical conceits occurring freely in the *Uṣāharaṇa* are quite foreign to the spirit of the *Bhāgavata Purāṇa*.

In the *Uṣāharaṇa*, Trivikrama Paṇḍita has incorporated beautiful description of the Milk ocean (I. 13-28), city of Dvārakā (II. 50-62), love sports of the divine couple - Lord Kṛṣṇa and Rukmini (IV. 7-11), garden-sport, water-sport of Aniruddha and his companions (V. 24-33), Sun-rise (V. 18-28), Moon-rise (V. 47-50). These descriptions have certainly added the qualities accounted for considering the *Uṣāharaṇa* as a *Mahākāvya*. Trivikrama Paṇḍita incidently employs various Alankaras at appropriate places, to embellish his ideas and expressions.

Although Trivikrama Paṇḍita borrows the story of Uṣā and Aniruddha with some of its details, from the *Bhāgavata Purāṇa*, many descriptive elements can legitimately be said as the poet's own imaginations. Trivikrama Paṇḍita's poetic touches verily have enhanced the charm of *Uṣāharaṇa* in an inexplicable manner. It would thus be seen that whatever is striking and beautiful in the *Uṣāharaṇa*, can be declared as having been due to the poetic genius of Trivikrama Paṇḍita.

## I. BHĀGAVATA PURĀṆA\*

(Skandha X, Adhyāyas 62-63)

॥राजोवाच॥ बाणस्य तनयमूषामुपयेमे यदूत्तमः॥ तत्र युद्धमभद्वोरं हरिशंकरयोर्महत्॥  
एतत्सर्वे महायोगिन्समाख्यातुं त्वमर्हसि॥१॥ श्रीशुक उवाच॥ बाणः पुत्रशतज्येष्ठो  
बलेरासीन्महात्मनः॥ येन वामनरूपाय हरयेऽदायि मेदिनी॥२॥ तस्यौरसः सुतो बाणः  
शिवभक्तिरतः सदा॥ मान्यो वदान्यो धीमांश्च सत्यसंधो दृढव्रतः॥३॥ शोणिताख्ये पुरे रम्ये  
स राज्यमकरोत्पुरा॥ तस्य शम्भोः प्रसादेन किंकरा इव तेऽमराः॥ सहस्रबाहुर्वाद्येन  
ताण्डवेऽतोषयन्मृडम्॥४॥ भगवान्सर्वभूतेशः शरण्यो भक्तवत्सलः॥ वरेण छन्दयामास स तं  
वव्रे पुराधिपम्॥५॥ स एकदाह गिरिशं पार्श्वस्थं वीर्यदुर्मदः॥ किरीटेनार्कवर्णेन  
संस्पृशंस्तत्पदाम्बुजम्॥६॥ नमस्ये त्वां महादेव लोकानां गुरुमीश्वरम्॥ पुंसामपूर्णकामानां  
कामपूरामराङ्घ्रिपम्॥७॥ दोःसहस्रं त्वया दत्तं परं भाराय मेऽभवत्॥ त्रिलोक्यां प्रतियोद्धारं न  
लभे त्वदृते समम्॥८॥ कण्डूत्या निभृतैर्दोर्भिर्युत्सुर्दिग्गजानहम्॥ आद्याऽयां  
पूर्णयन्त्रद्रीन्भीतास्तेऽपि प्रदुद्रुवुः॥९॥ तच्छ्रुत्वा भगवान्क्रुद्धः केतुस्ते भज्यते यदा॥ त्वद्वर्षं  
भवेन्मूढ संयुगं मत्समेन ते॥१०॥ इत्युक्तः कुमतिर्हृष्टः स्वगृहं प्राविशन्नृप॥ प्रतीक्षन्गिरिशादेशं  
स्ववीर्यनशनं कुधीः॥११॥ तस्योषा नाम दुहिता स्वप्रे प्राद्युम्निना रतिम्॥ कन्याऽलभत  
कान्तेन प्रागदृष्टश्रुतेन सा॥१२॥ सा तत्र तमपश्यन्ती क्वासि कान्तेति वादिनी॥ सखीनां मध्य  
उत्तस्थौ विह्वला व्रीडिता भृशम्॥१३॥ बाणस्य मन्त्री कुम्भाण्डश्चित्रलेखा च तत्सुता॥  
सख्यपृच्छत्सखीमूषां कौतूहलसमन्विता॥१४॥ कं त्वं मृगयसे सुभ्रूः कीदृशस्ते मनोरथः॥  
हस्तग्राहं न तेऽद्यापि राजपुत्र्युपलक्षये॥१५॥ ॥ऊषोवाच॥ दृष्टः कश्चिन्नरः स्वप्रे श्यामः  
कमललोचनः॥ पीतवासा बृहद्बाहुर्योषितां हृदयंगमः॥१६॥ तमहं मृगये कान्तं पाययित्वाऽधरं  
मधु॥ क्वापि यातः स्पृहयतीं क्षिप्त्वा मां वृजिनार्णवे॥१७॥ चित्रलेखोवाच॥ व्यसनं  
तेऽपकर्षामि त्रिलोक्यां यदि भाव्यते॥ तमानेष्ये नरं यस्ते मनोहर्ता तमादिश॥१८॥ इत्युक्त्वा  
देवगन्धर्वसिद्धचारणपन्नगान्॥ दैत्यविद्याधरान्यक्षान्मनुजांश्च यथालिखत्॥१९॥ मनुजेषु च  
सा वृष्णीन् शूरमानकदुन्दुभिम्॥ व्यलिखद्रामकृष्णौ च प्रद्युम्नं वीक्ष्य लज्जिता॥२०॥ अनिरुद्धं  
विलिखितं वीक्ष्योषावाडमुखी हिया॥ सोऽसावसाविति प्राह स्मयमाना महीपते॥२१॥ चित्रलेखा  
तमाज्ञया पौत्र कृष्णस्य योगिनी॥ ययौ विहायसा राजन्दारकां कृष्णपालिताम्॥२२॥ तत्र सुप्तं

\* 1. Pub.: Satyabhamabai Pandurang. Nirnaya Sagar Press Bombay, IX Edition, 1950, pp. 663-668.

2. C.L. Goswami (Ed. in Eng), Gita Press Gorakhpur, 1982, pp. 1343-1352



सुपर्यङ्के प्राद्युम्नि योगमास्थिता॥ गृहीत्वा शोणितपुरं सख्यै प्रियमदर्शयत्॥२३॥ सा च तं सुन्दरवरं विलोक्य मुदितानना॥ दुष्प्रेक्ष्ये स्वगृहे पुम्भी रेमे प्राद्युम्निना समम्॥२४॥ परार्ध्यवासःस्त्रगन्धधूपदीपासनादिभिः॥ पानभोजनभक्ष्यैश्च वाक्यैः शुश्रूषयार्चितः॥२५॥ गूढः कन्यापुरे शश्वत्प्रवृद्धस्नेहया तया॥ नाहर्गणान्स बुबुधे ऊषयापहतेन्द्रियः॥२६॥ तां तथा यदुवीरेण भुज्यमानां हतव्रताम्॥ हेतुभिर्लक्षयांचक्रुराप्रीतां दुरवच्छदैः॥२७॥ भटा आवेदयांचक्रू राजंस्ते दुहितुर्वयम्॥ विचेष्टितं लक्षयामः कन्यायाः कुलदूषणम्॥२८॥ अनपायिभिरस्माभिर्गुप्तायाश्च गृहे प्रभो॥ कन्याया दूषणं पुम्भिर्दुष्प्रेक्षाया न विद्वहे॥२९॥ ततः प्रव्यथितो बाणो दुहितुः श्रुतदूषणः॥ त्वरितः कन्यकागारं प्राप्तोऽद्राक्षीद्यद्वहम्॥३०॥ कामात्मजं तं भुवनैकसुन्दरं श्यामं पिशङ्गाम्बरमम्बुजेक्षणम्॥ बृहद्भुजं कुण्डल-कुन्तलत्विषास्मितावलोकेन च मण्डिताननम्॥३१॥ दीव्यन्तमक्षैः प्रिययाऽभिनृम्णया तदङ्गसङ्गस्तनकुङ्कुमस्त्रजम्॥ बाह्वोर्दधानं मधुमल्लिकाश्रितां तस्याग्र आसीनमवेक्ष्य विस्मितः॥३२॥ स तं प्रविष्टं वृतमाततायिभिर्भटैरनीकैरवलोक्य माधवः॥ उद्यम्य मौर्य परिघं व्यवस्थितो यथाऽन्तको दण्डधरो जिघांसया॥३३॥ जिघृक्षया तान्परितः प्रसर्पतः शुनो यथा सूकरयूथपोऽहनत्॥ ते हन्यमाना भवनाद्विनिर्गता निर्भिन्नमूर्धोरुभुजाः प्रदुद्वुः॥३४॥ तं नागपाशैर्बलिनन्दनो बली घ्नन्तं स्वसैन्यं कुपितो बबन्ध ह॥ ऊषा भृशं शोकविषाद विह्वला बद्धं निशम्याश्रुकलाक्ष्यरौदिषीत्॥३५॥ इति श्रीमद्भागवते महापुराणे दशमस्कन्धे उत्तरार्धेऽनिरुद्धबन्धो नाम द्विषष्टितमोऽध्यायः॥६२॥

॥श्रीशुक उवाच॥ अपश्यतां चानिरुद्धं तद्वन्धूनां च भारत॥ चत्वारो वार्षिका मासा व्यतीयुरनुशोचताम्॥१॥ नारदात्तदुपाकर्ण्य वार्ता बद्धस्य कर्म च॥ प्रययुः शोणितपुरं वृष्णयः कृष्णदेवताः॥२॥ प्रद्युम्नो युयुधानश्च गदः साम्बोऽथ सारणः॥ नन्दोपनन्दभद्राद्या रामकृष्णानुवर्तिनः॥३॥ अक्षौहिणीभिर्द्वादशभिः समेताः सर्वतोदिशम्॥ रुरुधुर्बाणनगरं समन्तात्सात्वतर्षभाः॥४॥ भज्यमानपुरोद्यानप्राकारद्वालगोपुरम्॥ प्रेक्षमाणो रुषाविष्टस्तुल्य-सैन्योऽभिनिर्ययौ॥५॥ बाणार्थे भगवानुद्रः ससुतैः प्रमथैर्वृतः॥ आरुह्य नन्दिवृषभं युयुधे रामकृष्णयोः॥६॥ आसीत्सुतुमुलं युद्धमद्धतं रोमहर्षणम्॥ कृष्णशंकरयो राजन्प्रद्युम्न-गुहयोरपि॥७॥ कुम्भाण्डकूपकर्णाभ्यां बलेन सह संयुगः॥ साम्बस्य बाणपुत्रेण बाणेन सह सात्यकेः॥८॥ ब्रह्मादयः सुराधीशा मुनयः सिद्धचारणाः॥ गन्धर्वाप्सरसो यक्षाविमानैर्दुष्टमागमन्॥९॥ शंकरानुचरान् शौरिर्भूतप्रमथगुह्यकान्॥ डाकिनीर्यातुधानांश्च वेतालान्सविनायकान्॥१०॥ प्रेतमातृपिशाचांश्च कूष्माण्डान्ब्रह्मराक्षसान्॥ द्रावयामास तीक्ष्णाग्रैः शरैः शार्ङ्गधनुश्चयुतैः॥११॥ पृथग्विधानि प्रायुङ्कृतं पिनाक्यस्त्राणि शार्ङ्गिणे॥ प्रत्यस्त्रैः शमयामास शार्ङ्गपाणिरविस्मितः॥१२॥ ब्रह्मास्त्रस्य च ब्रह्मास्त्रं वायव्यस्य च पार्वतम्॥ आग्नेयस्य च पार्जन्यं नैजं पाशुपतस्य च॥१३॥ मोहयित्वा तु गिरिशं जृम्भणास्त्रेण

जृम्भितम्॥ बाणस्य पृतनां शौरिर्जघानासिगदेषुभिः॥१४॥ स्कन्दः प्रद्युम्नबाणौघैरर्द्यमानः  
 समन्ततः॥ असृग्विमुञ्चन्नात्रेभ्यः शिखिनापाक्रमद्रणात्॥१५॥ कुम्भाण्डः कूपकर्णश्च  
 पेततुर्मुसलार्दितौ॥ दुद्रुवुस्तदनीकानि हतनाथानि सर्वतः॥१६॥ विशीर्यमाणं स्वबलं दृष्ट्वा  
 बाणोऽत्यमर्षणः॥ कृष्णमभ्यद्रवत्संख्ये रथी हित्वैव सात्यकिम्॥१७॥ धनूंष्याकृष्य युगपद्बाणः  
 पञ्चशतानि वै॥ एकैकस्मिन्शरौ द्वौ द्वौ संदधे रणदुर्मदः॥१८॥ तानि चिच्छेद भगान्धनूंषि  
 युगपद्भरिः॥ सारथिं रथमश्वांश्च हत्वा शङ्खमपूरयत्॥१९॥ तन्माता कोटरा नाम नगना  
 मुक्तशिरोरुहा॥ पुरोऽवतस्थे कृष्णस्य पत्रप्राणरिरक्षया॥२०॥ ततस्तिर्यङ्मुखो  
 नगनामनिरीक्षणादाग्रजः॥ बाणश्च तावद्विरथश्छिन्नधन्वाऽविशत्पुरम्॥२१॥ विद्राविते भूतगणे  
 ज्वरस्तु त्रिशिरास्त्रिपात्॥ अभ्यधावत दाशार्हं दहन्निवदिशो दश॥२२॥ अथ नारायणो देवस्तं  
 दृष्ट्वा व्यसृजज्वरम्॥ माहेश्वरो वैष्णवश्च युयुधाते ज्वरावुभौ॥२३॥ माहेश्वरः  
 समाक्रन्दन्वैष्णवेन बलार्दितः॥ अलब्ध्वाऽभयमन्यत्र भीतो माहेश्वरो ज्वरः॥ शरणार्थी  
 हृषीकेशं तुष्टाव प्रयताज्जलिः॥२४॥ ज्वर उवाच॥ नमामि त्वाऽनन्तशक्तिं परेशं सर्वात्मानं  
 केवलं ज्ञप्तिमात्रम्॥ विश्वोत्पत्तिस्थानसंरोधहेतुं यत्तद्ब्रह्म ब्रह्मलिङ्गं प्रशान्तम्॥२५॥ कालो  
 दैवं कर्म जीवः स्वभावो द्रव्यं क्षेत्रं प्राण आत्मा विकारः॥ तत्संघातो बीजरोहप्रवाहस्त्वन्मायैषा  
 तन्निषेधं प्रपद्ये॥२६॥ नानाभावैर्लिलयैवोपपन्नैर्देवान्साधूँल्लोकसेतून्विभर्षि॥ हंस्युन्मार्गान्हिसया  
 वर्तमानान् जन्मैतत्ते भारहाराय भूमेः॥२७॥ तप्तोऽहं ते तेजसा दुःसहेन शान्तोग्रेणात्युल्बणेन  
 ज्वरेण॥ तावत्तापो देहिनां तेऽङ्घ्रिमूलं नो सेवेरन् यावदाशानुबद्धाः॥२८॥  
 ॥श्रीभगवानुवाच॥ त्रिशिरस्ते प्रसन्नोऽस्मि व्येतु ते मज्ज्वराद्भयम्॥ यो नौ स्मरति संवादं तस्य  
 त्वन्न भवेद्भयम्॥२९॥ इत्युक्तोऽच्युतमानस्य गतो माहेश्वरोज्वरः॥ बाणस्तु रथमारूढः  
 प्रागाद्योत्स्यज्जनार्दनम्॥३०॥ ततो बाहुसहस्रेण नानायुधधरोऽसुरः॥ मुमोच परमक्रुद्धो  
 बाणांश्चक्रायुधे नृप॥३१॥ तस्यास्यतोऽस्त्राण्यसकृच्चक्रेण क्षुरनेमिना॥ चिच्छेद भगवान्बाहून्  
 शाखा इव वनस्पतेः॥३२॥ बाहुषु च्छिद्यमानेषु बाणस्य भगवान्भवः॥ भक्तानुकम्प्युपव्रज्य  
 चक्रायुधमभाषत॥३३॥ श्रीरुद्र उवाच॥ त्वं हि ब्रह्म परं ज्योतिर्गूढं ब्रह्मणि वाङ्मये॥ यं  
 पश्यन्त्यमलात्मान आकाशमिव केवलम्॥३४॥ नाभिर्नभोऽग्निर्मुखमम्बु रेतो द्यौः शीर्षमाशा  
 श्रुतिरङ्घ्रिरुर्वी॥ चन्द्रो मनो यस्य दृगर्क आत्मा अहं समुद्रो जठरं भुजेन्द्रः॥३५॥ रोमाणि  
 यस्यौषधयोऽम्बुवाहाः केशा विरिज्चो धिषणा विसर्गः॥ प्रजापतिर्हृदयं यस्य धर्मः स वै  
 भवान्पुरुषो लोककल्पः॥३६॥ तवावतारोऽयमकुण्ठधामन्धर्मस्य गुप्त्यै जगतो भवाय॥ वयं च  
 सर्वे भवंतानुभाविता विभावयामो भुवनानि सप्त॥३७॥ त्वमेक आद्यः पुरुषोऽद्वितीयस्तुर्यः  
 स्वदृग्घेतुरहितुरीशः॥ प्रतीयसेऽथापि यथाविकारं स्वभायया सर्वगुणप्रसिद्धैः॥३८॥ यथैव  
 सूर्यः पिहितश्छायया स्वया छायां च रूपाणि च संचकास्ति॥ एवं गुणेनापिहितो  
 गुणांस्त्वमात्मप्रदीपो गुणिनश्च भूमन्॥३९॥ यन्मायामोहितधियः पुत्रदारगृहादिषु॥ उन्मज्जन्ति  
 निमज्जन्ति प्रसक्ता वृजिनार्णवे॥४०॥ देवदत्तमिमं लब्ध्वा नृलोकमजितेन्द्रियः॥ यो नाद्रियेत

त्वत्पादौ स शोच्यो ह्यात्मवञ्चकः॥४१॥ यस्त्वां विसृजते मर्त्य आत्मानं प्रियमीश्वरम्॥  
विषय्येन्द्रियार्थार्थं विषमत्यमृतं त्यजन्॥४२॥ अहं ब्रह्माथ विबुधा मुनयश्चामलाशयाः॥  
सर्वात्मना प्रपन्नास्त्वामात्मानं प्रेष्ठमीश्वरम्॥४३॥ तं त्वा जगत्स्थित्युदयान्तहेतुं समं प्रशान्तं  
सुहृदात्मदैवम्॥ अनन्यमेकं जगदात्मकेतं भवापवर्गाय भजाम देवम्॥४४॥ अयं ममेष्टो  
द्रयितोऽनुवर्ती मयाऽभयं दत्तममुष्य देव॥ संपाद्यतां तद्भवतः प्रसादो यथा हि ते दैत्यपतौ  
प्रसादः॥४५॥ ॥श्रीभगवानुवाच॥ यदात्थ भगवंस्त्वं नः करवाम प्रियं तव॥ भवतो  
यह्यवसितं तन्मे साध्वनुमोदितम्॥४६॥ अवध्योऽयं ममाप्येष वैरोचनिसुतोऽसुरः॥ प्रह्लादाय  
वरोदतो न वध्यो मे तवान्वयः॥४७॥ दर्पोदशमनायास्य प्रवृक्णा बाहवो मया॥ सूदितं च बलं  
भूरि यच्च भारायितं भुवः॥४८॥ चत्वारोऽस्य भुजाः शिष्टा भविष्यन्त्यजरामराः॥ पार्षदमुख्यो  
भवतो न कुतश्चिद्भयोऽसुरः॥४९॥ इति लब्ध्वाऽभयं कृष्णं प्रणम्य शिरसाऽसुरः॥ प्राद्युम्निं  
रथमारोप्य सवध्वा समुपानयत्॥५०॥ अक्षौहिण्या परिवृतं सुवासःसमलंकृतम्॥ सपत्नीकं  
पुरस्कृत्य ययौ रुद्रानुमोदितः॥५१॥ स्वराजधानीं समलंकृतां ध्वजैः सतोरणैरुक्षित-  
मार्गचत्वराम्॥ विवेश शङ्खानकदुन्दुभिस्वनैरभ्युद्यतः पौरसुहृद्विजातिभिः॥५२॥ य एवं  
कृष्णविजयं शंकरेण च संयुगम्॥ संस्मरेत्प्रातरुत्थाय न तस्य स्यात्पराजयः॥५३॥ इति  
श्रीमद्भागवते महापुराणे दशमस्कन्धे उत्तरार्धेऽनिरुद्धनयनं नाम त्रिषष्टिमोऽध्यायः॥६३॥

## II. VIṢṆU PURĀṆA\*

(V Amśa, 32 & 33 Adhyāyas)

॥श्रीपराशर उवाच॥ प्रद्युम्नाद्या हरेः पुत्रा रुक्मिण्यां कथितास्तव॥ भानुभौमेरिकाद्यांश्च  
सत्यभामा व्यजायत॥१॥ दीप्ति मत्ताम्रपक्षाद्या रोहिण्यां कथिता हरेः॥ बभूवुर्जाम्बवत्यां च  
सांबाद्या बाहुशालिनः॥२॥ तनया भद्रविंदाद्या नाग्नजित्यां महाबलाः॥ संग्रामजित्प्रधानास्तु  
शैब्यायां च हरेस्सुताः॥३॥ वृकाद्याश्च सुता माद्र्यां गात्रवत्प्रमुखान्सुतान्॥ अवाप लक्ष्मणा  
पुत्रान्कलिंद्याश्च श्रुतादयः॥४॥ अन्यासां चैव भार्याणां समुत्पन्नानि चक्रिणः॥ अष्टायुतानि  
पुत्राणां सहस्राणि शतं तथा॥५॥ प्रद्युम्नः प्रथमस्तेषां सर्वेषां रुक्मिणीसुतः॥ प्रद्युम्नाद-  
निरुद्धोऽभूद्भ्रजस्तस्मादजायत॥६॥ अनिरुद्धो रणेऽरुद्धो बलेः पौत्रीं महाबलः॥७॥ उषां बाणस्य  
तनयामुपयेमे द्विजोत्तम॥८॥ यत्र युद्धमभूद्धोरं हरिशंकरयोर्महत्॥ छिन्नं सहस्रं बाहूनां यत्र  
बाणस्य चक्रिणा॥९॥ मैत्रेय उवाच॥ कथं युद्धमभूद्धह्यनुषार्थे हरकृष्णयोः॥ कथं क्षयं च  
बाणस्य बाहूनां कृतवान्हरिः॥१०॥ एतत्सर्वं महाभाग ममाख्यातुं त्वमर्हसि॥ महत्कौतूहलं जातं  
कथां श्रोतुमिमां हरेः॥१०॥ श्रीपराशर उवाच॥ उषा बाणसुता विप्र पार्वतीं सह शंभुना॥

\* Śrī Viṣṇu Purāṇa with Hindi Translation by Munilal Gupta, Gita Press, Gorakhpur, pp. 462-68, Samvat 2044 (1988)

क्रीडन्तीमुपलक्ष्योच्चैः स्पृहां चक्रे तदाश्रयाम्॥११॥ ततस्सकलचित्तज्ञा गौरी तामाह  
 भामिनीम्॥ अलमत्यर्थतापेन भर्ता त्वमपि रंस्यसे॥१२॥ इत्युक्ता सा तया चक्रे कदेति  
 मतिमात्मनः॥ को वा भर्ता ममेत्याह पुनस्तामाह पार्वती॥१३॥ पार्वत्युवाच॥  
 वैशाखशुक्लद्वादश्यां स्वप्ने योभिभवं तव॥ करिष्यति स ते भर्ता राजपुत्रि भविष्यति॥१४॥  
 श्रीपराशर उवाच॥ तस्यां तिथावुपास्वप्ने यथा देव्या समीरितम्॥ तथैवाभिभवं चक्रे कश्चिद्रागं  
 च तत्र सा॥१५॥ ततः प्रबुद्धा पुरुषमपश्यन्ती समुत्सुका॥ क्व गतोसीति निर्लज्जा  
 मैत्रेयोक्तवती सखीम्॥१६॥ बाणस्य मंत्री कुंभांडः चित्ररेखा च तत्सुता॥ तस्यास्सख्यभवत्सा  
 च प्राह कोयं त्वयोच्यते॥१७॥ यदा लज्जाकुला नास्यै कथयामास सा सखी॥ तदा  
 विश्वासमानीय सर्वमेवाभ्यवादयत्॥१८॥ विदितार्था तु तामाह पुनश्चोषा यथोदितम्॥ देव्या  
 तथैव तत्प्राप्तौ यो ह्युपायः कुरुष्व तम्॥१९॥ चित्रलेखोवाच॥ दुर्विज्ञेयमिदं वक्तुं प्राप्तुं वाऽपि  
 न शक्यते॥ तथापि किञ्चित्कर्तव्यमुपकारं प्रिये तव॥२०॥ सप्ताष्टदिनपर्यंतं तावत्कालः  
 प्रतीक्ष्यताम्॥ इत्युक्ताभ्यन्तरं गत्वा उपायं तमथाकरोत्॥२१॥ श्रीपराशर उवाच॥ ततः पो  
 सुरान्दैत्यानां धवाश्च प्रधानतः॥ मनुष्याश्च विलिख्यास्यै चित्रलेखा व्यदर्शयत्॥२२॥ अपास्य  
 सा तु गंधर्वास्तथोरगसुरासुरान्॥ मनुष्येषु ददौ दृष्टिं तेष्वप्यंधकवृष्णिषु॥२३॥ कृष्णरामौ  
 विलोक्यासीत्सुभूर्लज्जाजडेव सा॥ प्रद्युम्नदर्शने व्रीडादृष्टिं निन्येन्यतो द्विज॥२४॥ दृष्टमात्रे ततः  
 कांते प्रद्युम्नतनये द्विज॥ दृष्ट्वात्यर्थविलासिन्या लज्जा क्वापि निराकृता॥२५॥  
 सोयंसोयमितीत्युक्ते तया सा योगगामिनी॥ चित्रलेखा ब्रवीदेनामुषां [बाणसुप्तां] तदा॥२६॥  
 चित्रलेखोवाच॥ अयं कृष्णस्य पौत्रस्ते भर्ता देव्या प्रसादितः॥ अनिरुद्ध इति ख्यातः प्रख्यातः  
 प्रियदर्शनः॥२७॥ प्राप्नोषि यदि भर्तारमिमं प्राप्तं त्वयाऽखिलम्॥ दुष्प्रवेशा पुरी पूर्वं द्वारका  
 कृष्णपालिता॥२८॥ तथापि यत्नाद्धर्ता रमानयिष्यामि ते सखि॥ रहस्यमेतद्वक्तव्यं न  
 कस्यचिदपि त्वया॥२९॥ अचिरादागमिष्यामि सहस्व विरहं मम॥ ययौ द्वारवतीं चोषां  
 समाश्वास्य ततः सखीम्॥३०॥ इति श्रीविष्णुमहापुराणे पंचमांशे द्वात्रिंशोऽध्यायः॥३१॥

॥ श्रीपराशर उवाच॥ बाणोपि प्रणिपत्याग्रे मैत्रेयाह त्रिलोचनम्॥ देव बाहुसहस्रेण  
 निर्विण्णोस्म्याहवं विना॥१॥ कच्चिन्ममैषां बाहूनां साफल्यजनको रणः॥ भविष्यति विनां युद्धं  
 भाराय मम किं भुजैः॥२॥ श्रीशंकर उवाच॥ मयूरध्वजभंगस्ते यदा बाण भविष्यति॥  
 पिशिताशिजनानंदं प्राप्स्यसे त्वं तदा रणम्॥३॥ श्रीपराशर उवाच॥ ततः प्रणम्य वरदं  
 शंभुमभ्यागतो गृहम्॥ सभग्नं ध्वजमालोक्य ह्यष्टो हर्षं पुनर्ययौ॥४॥ एतस्मिन्नेव काले तु  
 योगविद्याबलेन तम्॥ अनिरुद्धमथानिन्ये चित्रलेखा वराप्सराः॥५॥ कन्यांतःपुरमभ्येत्य  
 रममाणं सहोषया॥ विज्ञाय रक्षिणो गत्वा शशंसुदैत्यभूपतेः॥६॥ व्यादिष्टं किंकराणां तु सैन्यं  
 तेन महात्मना॥ जघान परिघं घोरमादाय परवीरहा॥७॥ हतेषु तेषु बाणोपि  
 रथस्थस्तद्वधोद्यतः॥ युध्यमानो यथाशक्ति यदुवीरेण निर्जितः॥८॥ मायया युयुधे तेन स तदा

मंत्रिचोदितः॥ ततस्तं पन्नगास्त्रेण बबन्ध यदुनन्दनम्॥१॥ द्वारवत्यां क्व यातोऽसावनिरुद्धेति  
जल्पताम्॥ यदूनामाचक्षे तं बद्धं बाणेन नारदः॥१०॥ तं शोणितपुरं नीतं श्रुत्वा  
विद्याविदग्धया॥ योषिता प्रत्ययं जग्मुर्यादवा नामरैरिति॥११॥ ततो गरुडमारुह्यं स्मृतमात्रागतं  
हरिः॥ बल प्रद्युम्नसहितो बाणस्य प्रययौ पुरम्॥१२॥ पुरप्रवेशे प्रमथैर्युद्धमासीन्महात्मनः॥  
ययौ बाणपुराभ्याशं नीत्वा तान्संक्षयं हरिः॥१३॥ ततस्त्रिपादस्त्रिशिरा ज्वरो माहेश्वरो महान्॥  
बाणरक्षार्थमभ्येत्य युयुधे शार्ङ्गधन्वना॥१४॥ तद्भस्मस्पर्शसंभूततापः कृष्णांगसंगमात्॥ अवाप  
बलदेवोपि श्रममामीलितेक्षणः॥१५॥ ततस्स युद्धयमानस्तु सह देवेन शार्ङ्गिणा॥ वैष्णवेन  
ज्वरेणाशु कृष्णदेहान्निराकृतः॥१६॥ नारायणभुजाघातपरिपीडनविह्वलम्॥ तं वीक्ष्य  
क्षम्यतामस्येत्याह देवः पितामहः॥१७॥ ततश्च क्षांतमेवेति प्रोक्त्वा तं वैष्णवं ज्वरम्॥  
आत्मन्येव लयं निन्ये भगवान्मधुसूदनः॥१८॥ ज्वर उवाच॥ मम त्वया समं युद्धं ये स्मरिष्यंति  
मानवाः॥ विज्वरास्ते भविष्यंतीत्युक्त्वा चैनं यौ ज्वरः॥१९॥ ततोऽग्नीन्भगवान्यंच जित्वा नीत्वा  
तथा क्षयम्॥ दानवानां बलं कृष्णश्चूर्णयामास लीलया॥२०॥ ततस्समस्तसैन्येन दैतेयानां  
बलेस्सुतः॥ युयुधे शंकरश्चैव कार्तिकेयश्च शौरिणा॥२१॥ हरिशंकरयोर्युद्धमतीवासी-  
त्सुदारुणम्॥ चुक्षुभुस्स कला लोकाश्शस्त्रास्त्रांशुप्रतापिताः॥२२॥ प्रलयोयमशोषस्य जगतो  
नूनमागतः॥ मेनिरे त्रिदशास्तत्र वर्तमाने महारणे॥२३॥ जृम्भकास्त्रेण गोविंदो जृम्भयामास  
शंकरम्॥ ततः प्रणेमुदैतेयाः प्रमथाश्च समंततः॥२४॥ जृम्भाभिभूतस्तु हरो रथोपस्थ  
उपाविशत्॥ न शशाक ततो योद्धुं कृष्णेनाक्लिष्टकर्मणा॥२५॥ गरुडक्षतवाहश्च प्रद्युम्नास्त्रेण  
पीडितः॥ कृष्णहुंकारनिर्धूतशक्तिश्वापययौ गुहः॥२६॥ जृम्भिते शंकरे नष्टे दैत्यसैन्ये गुहे जिते॥  
नीते प्रमथसैन्ये च संक्षयं शार्ङ्गधन्वना॥२७॥ नंदिना संगृहीताश्वमधिरूढो महारथम्॥  
बाणस्तत्राययौ योद्धुं कृष्णकार्ष्णिबलैस्सह॥२८॥ बलभद्रो महावीर्यो बाणसैन्यमनेकधा॥  
विव्याध बाणैः प्रभ्रश्य धर्मतश्चापलायत॥२९॥ आकृष्य लाङ्गलाग्रेण मुसलेनाशु ताडितम्॥  
बलं बलेन दृशे बाणो बाणैश्च चक्रिणा॥३०॥ ततः कृष्णेन बाणस्य युद्धमासीत्सुदारुणम्॥  
समस्यतोरिषून्दीप्तान्कायत्राणविभेदिनः॥३१॥ कृष्णश्चिच्छेद बाणैस्तान्बाणेन प्रहिता-  
च्छितान्॥ विव्याध केशवं बाणो बाणं विव्याध चक्रघृक्॥३२॥ मुमुचाते तथास्त्राणि  
बाणकृष्णौ जिगीषया॥ परस्परं क्षतिकरौ लाघवादनिशं द्विज॥३३॥ भिद्यमानेष्वशेषेषु शरेष्वस्त्रे  
च सीदति॥ प्राचुर्येण ततो बाणं हन्तुं चक्रे हरिर्मनः॥३४॥ ततोऽर्कशतसङ्घाततेजसा सदृशद्युतिः॥  
जग्राह दैत्यचक्रारिर्हरिश्चक्रं सुदर्शनम्॥३५॥ मुञ्चतो बाणनाशाय ततश्चक्रं मधुद्विषः नग्ना  
दैतेयविद्याभूत्कोटरी पुरतो हरेः॥३६॥ तामग्रतो हरिर्दृष्ट्वा मीलिताक्षस्सुदर्शनम्॥ मुमोच  
बाणमुद्दिश्यच्छेत्तुं बाहुवनं रिपोः॥३७॥ क्रमेण तत्तु बाहूनां बाणस्याच्युतचोदितम्॥ छेदं  
चक्रेऽसुरापास्तशस्त्रौघक्षपणादृतम्॥३८॥ छिन्ने बाहुवने तत्तु करस्यं मधुसूदनः॥  
मुमुक्षुर्बाणनाशाय विज्ञातस्त्रिपुरद्विषा॥३९॥ समुपेत्याह गोविन्दं सामपूर्वमुमापतिः॥ विलोक्य  
बाणं दोर्दण्डच्छेदासुक्त्राववर्षिणम्॥४०॥

॥श्रीशंकर उवाच॥ कृष्ण कृष्ण जगन्नाथ जाने त्वां पुरुषोत्तमम्। परेशं परमात्मानमनादिनिधनं हरिम्॥४१॥ देवतिर्यङ्गनुष्येषु शरीरग्रहणात्मिका। लीलेयं सर्वभूतस्य तव चेष्टोपलक्षणा॥४२॥ तत्प्रसीदाभयं दत्तं बाणस्यास्य मया प्रभो। तत्त्वया नानृतं कार्यं यन्मया व्याहृतं वचः॥४३॥ अस्मत्संश्रयदृप्तोऽयं नापराधी तवाव्यय। मया दत्तावरो दैत्यस्ततस्त्वां क्षमयाम्यहम्॥४४॥

॥श्रीपराशर उवाच॥ इत्युक्तः प्राह गोविन्दः शूलपाणिमुमापतिम्। प्रसन्नवदनो भूत्वा गतामर्षोऽसुरं प्रति॥४५॥

॥श्रीभगवानुवाच॥ युष्मद्वत्तवरो बाणो जीवतामेष शङ्कर। त्वद्वाक्यगौरवादेतन्मया चक्रं निवर्तितम्॥४६॥ त्वया यदभयं दत्तं तद्वत्तमखिलं मया। मत्तोऽविभिन्नमात्मानं द्रष्टुमर्हसि शङ्कर॥४७॥ योऽहं स त्वं जगच्चेदं सदेवासुरमानुषम्। मत्तो नान्यदशेषं यत्तत्त्वं ज्ञातुमिहार्हसि॥४८॥ अविद्यामोहितात्मानः पुरुषा भिन्नदर्शिनः। वदन्ति भेदं पश्यन्ति चावयोरन्तरं हरि॥४९॥ प्रसन्नोऽहं गमिष्यामि त्वं गच्छ वृषभध्वज॥५०॥

॥श्रीपराशर उवाच॥ इत्युक्त्वा प्रययौ कृष्णः प्राद्युम्निर्यत्र तिष्ठति। तद्वन्धफणिनो नेशुर्गरुडानिलपोथिताः॥५१॥ ततोऽनिरुद्धमारोप्य सपत्नीकं गरुत्मति। आजग्मुर्द्वारकां रामकार्ष्णिदामोदराः पुरीम्॥५२॥ पुत्रपौत्रैः परिवृतस्तत्र रेमे जनार्दनः। देवीभिस्सततं विप्र भूभारतरणेच्छया॥५३॥ इति श्रीविष्णुपुराणे पंचमोऽंशे त्रयस्त्रिंशोऽध्यायः॥३३॥

### III. PADMA PURĀṆA\*

(Uttarakhanda-Uttararadha, 250th Adhyāya)

॥श्री रुद्र उवाच॥ रुक्मिण्यां कृष्णस्य प्रद्युम्नो मदनांशेन जज्ञे॥१॥ असौ मदनसंभूतो महाबलः शम्बरं जघ्निवान्। तस्य रुक्मिणः सुतायामनिरुद्धो जज्ञे। सोऽपि बाणपुत्रीमुषां नाम कन्यामुपयेमे। सातुस्वले नीलोत्पलदलश्यामं पुण्डरीकनिभेक्षणं महाबाहुं विचित्राभरणोपेतां षोडशसमवयस्कं रक्तारविन्दवक्त्रं यथावदुपभुज्य प्रबुध्य तं पुरतो न दृष्ट्वा मदनेन पीडिता भ्रान्तचित्ता मां तु त्यक्त्वा क्वासि क्वयासीति बहुधा विललाप। ततस्तस्याः सखी चित्रलेखेति नाम कन्या तादृशीमवस्थां गतां विलोक्य किं निमित्तं विभ्रान्तचित्तासीति पप्रच्छ। साऽपि स्वप्रलब्धं पतिं यथावदाचष्ट। साऽपि सकलदेवमानुषादिश्रेष्ठान्यटे विलब्ध तस्यै दर्शयामास।

\* Padma Purāṇam, Part V, Mansukharay Mor, Calcutta, 1959, pp. 603-608

यदुवंशसंभूतान् कृष्णसंकर्षण प्रद्युम्नानिरुद्धादीनपि सम्यङ्निवेदयामास। सा तेषां कृष्णमनुमान्यप्रद्युम्नानन्तरमनिरुद्धं दृष्ट्वा सइत्येष इत्यालिलिङ्ग। अथ चित्रलेखा बह्वीभिर्मायावतीभिर्दैत्यस्त्रीभिर्द्वारवतीं गत्वा रात्रावन्तःपुरे सुप्तमनिरुद्धं दृष्ट्वा गृहीत्वा मोहयित्वा माहिष्मत्यां बाणस्यान्तःपुरे चैत्यप्रासाददियुक्ते तस्या बाणपुत्र्याः शय्यायां चिक्षेप। सोऽपि प्रबुद्धोऽतिरम्ये श्लक्ष्णे पर्यङ्के संस्थितामुषां सर्वलक्षणलक्षितां विचित्राभरण-वसनगन्धमाल्यालङ्कृतां काञ्चनवर्णां सुकेशीं सुजातस्तनीं दृष्ट्वा गाढमालिङ्ग्य करिण्यागन्धहस्तीव तयाऽतिप्रीतिसंयुक्तया यथासुखं रमयामास। एवं मासमात्रं निरन्तरतयाऽनिरुद्धं रममाणं कदाचिदन्तःपुरनिवासिन्यो वृद्धा दैत्यस्त्रियो ज्ञात्वा राज्ञे निवेदयामासुः। स राजा क्रोधताभ्राक्षः परं विस्मयं गत्वा तमिहानयतेति पुरःकिङ्कुरान्प्रेषयामास। तेऽपि तूर्णं नृपप्रासादमारुह्य राजपुत्र्याः शयने संस्थितमनिरुद्धं ग्रहीतुमाजगमुः। सतान्समाख्यान्दृष्ट्वाप्रासादस्तम्भमेकं हेलयोत्पाट्य नियुतसङ्ख्याकान्किङ्कुरान्मुहूर्तमात्रेणैव स्तम्भेन चूर्णितगात्रांश्चकार। अथ दैत्यपतिर्निहितान्किङ्कुरान्दृष्ट्वा कौतूहलं गत्वा असौ श्रीकृष्णपौत्र इति देवर्षिणा प्रोक्तो धनुरादाय स्वयमेवाऽनिरुद्धं ग्रहीतुं तत्समीपमाजगाम। अनिरुद्धोऽपि योद्धुमायान्तं सहस्रबाहुं राजानं दृष्ट्वा तत्परिघं भ्रामयित्वा बाणस्योपरि चिक्षेप। स तु स्वचापनिर्मुक्तेन बाणेन तं परिघं चिच्छेद। अनन्तरमुरगास्त्रेण अनिरुद्धं निबिडं बद्ध्वा स्वान्तःपुरे निवेशयामास। अथ कृष्णोऽप्येविधमेव देवर्षिणा ज्ञात्वा बलदेवप्रद्युम्नसहितः स्वसेनया विहङ्गमेन्द्रमारुह्य तस्य बाणस्य भुजवनं छेतुमाजगाम। बलिपुत्रेण पुरा शङ्करोऽर्चितः प्रसन्नो वरं वृणीष्वेत्युवाच। तमीश्वरं बाणो मम पुरद्वारि रक्षार्थं सर्वदोषविश्व समागतं परसैन्यं जहीत्येवं वरमयाचत। तं तथेत्युक्त्वा शङ्करोऽपि तस्य पुरद्वारि सायुधः सपुत्रः सगणः समासीनस्तस्मिन्नेव काले रुषा स्वसेनया समागतं वासुदेवं दृष्ट्वा वृषमारुह्य सर्वायुधोपेतः स्वपुत्रगणसंवृतो योद्धुं निश्चक्राम। कृष्णोऽपि तं भूतपतिं गजचर्मकपालभस्मधरं ज्वलितोरगाकल्पं पिङ्गलं त्रिलोचनं त्रिशूलधरं सर्वभूतगणसंहतिकर्तारं सर्वभूतभयावहं संवर्त्तान्निप्रभं पुत्रद्वयसमन्वितं समस्तगणावृतं त्रिपुरान्तकं दृष्ट्वा सेनां सुदूरे पृष्ठतो निवेश्य बलभद्रप्रद्युम्नसहितस्तेन रुद्रेण सह प्रहसन्निव योद्धुमारेभे॥

प्रथमं तदभृद्धोरं कृष्णशङ्करयोस्तयोः। पिनाकशार्ङ्गनिर्मुक्तैर्बाणैः सम्बर्त्तकोपमैः॥१॥ रामोऽपि गजवक्त्रेण प्रद्युम्नः षण्मुखेन च। युयुधाते महावीर्यौ सिंहाविव बलोत्कटौ विनायकः स्वदन्ताभ्यां जघानोरसि यादवम्। रामो मुशलमादाय तस्य दन्तमताडयत् निर्भिन्नदन्तः सहसा प्रदुद्रावाऽऽखु-वाहनः। तदाप्रभृति लोकेऽस्मिन्हतदन्तो गणेश्वरः देवदानवगन्धर्वैरेकदन्त इतीरितः। प्रद्युम्नेन समं युद्धं चकार शिखिवाहनः॥५॥

गणान्विद्रावयामास मुशलेन हलायुधः।

कृष्णेन सुचिरं कालं युद्ध्वाऽसौ नीललोहितः॥६॥

तापज्वरं महादीप्तमस्मिन्संयोज्य सायके। कोपान्मुमोच तदसौ भृशं संरक्तलोचनः॥  
तदस्त्रंवारयामास कृष्णःशीतज्वरेण तु। ताभ्यांहरिहराभ्यां तु विसृष्टौताविमौज्वरौ  
विशतुर्मानुषेलोकेतयोरेवाऽऽज्ञया भृशम्। हरिशङ्करयोर्युद्धं येतुशृण्वन्ति मानवाः॥ ते सर्वे  
ज्वरनिर्मुक्ताः प्राप्नुवन्ति निरामयम्। ततःसतु हृषीकेशोमोहनास्त्रं दुरासदम् नियुज्य बाणं भूतेशे  
मुमोच मधुसूदनः। मुहुर्मुहुर्वज्रम्भट्टै तेनास्त्रेण विमोहितः॥११॥ पपात मूर्च्छितो भूमौ  
शङ्करस्त्रिदशेश्वरः। पितरं मोहितं दृष्ट्वा शक्तिमुद्यम्य वीर्यवान्॥

योद्धुमभ्याययौ कृष्णं षण्मुखः शिखिवाहनः।  
हुङ्कारेणैव तं कृष्णश्चकाराऽत्र पराङ्मुखम्॥१३॥

एवंजित्वा यदुश्रेष्ठः शूलपाणित्रिलोचनम्। महास्वनंपाञ्चजन्यं शङ्खं दध्मौ प्रतापवान्  
कृष्णेननिर्जितं श्रुत्वा सात्मजं शङ्करं तदा। बाणः स्यन्दनमास्थाय ययौ युद्धायकेशवम् सदृष्ट्वा  
सहस्राकृष्णं गरुडोपरि संस्थितम्। छादयामास गोविन्दं बहुशस्त्रास्त्रवृष्टिभिः गदाभिः परिघैः  
शूलैः शक्तिभिस्तोमरैरपि। भिण्डिपालैश्च खड्गैश्च चक्रैर्बाणैर्निरन्तरम् तानि सर्वाणि चिच्छेद  
चक्रेणैव जनार्दनः। ससर्ज तस्य बाहूनां छेदनार्थं सुदर्शनम्॥ मुक्तं दनुजराजस्य सहस्रारं  
सुदर्शनम्। तद्बाहुकाननंतूर्णं छिन्नं चक्रे सहस्रधा॥१९॥ एतस्मिन्नन्तरे देवि पार्वती  
संशितव्रता। हरेः समीपमागत्य कृताञ्जलिरभाषत॥२०॥

॥पार्वत्युवाच॥ कृष्णकृष्णजगन्नाथ नारायण दयानिधे। दास्यस्मि तव देवेश पूर्वभावे  
यदूत्तम॥ त्वया दत्तं वरं मह्यं तदा कौशलपर्वते। सौभाग्यं शाश्वतं सौम्य प्रसन्नेन महात्मना॥

तव मुख्यं सहस्रस्य नाम्नामन्यतमं विभो।  
गौरीसौभाग्यदातेति मुनिभिः परिकीर्तितम्॥२३॥

तत्सत्यं कुरु गोविन्द गरुडारूढ शाश्वत। तस्मान्मम पतिं देव त्वं जीवयितुमर्हसि।

॥रुद्र उवाच॥ एवमुक्तस्ततो देव्या कृष्णः कमललोचनः। अस्त्रं संहारयामास येनाऽसौ  
मोहितःपतिः कृष्णास्त्रेण विनिर्मुक्तः सर्वभूतपतिःशिवः। उत्थायप्राञ्जलिर्भूत्वा तुष्टाव  
जगतापतिम्।

॥शङ्कर उवाच॥ कृष्णकृष्णजगन्नाथ जाने त्वां पुरुषोत्तमम्। परेशं परमात्मानमनादिनिधनं  
परम्॥ अवतीर्णं मनुष्येषु शरीरग्रहणात्मिका। लीलेयं सर्वलोकस्य तव चेष्टोपलक्षणा॥२८॥  
प्रसीद मे नमस्तुभ्यं प्रसीद मम शाश्वत॥ प्रसीदमे जगत्स्वामिन्प्रसीदाऽच्युत केशव त्वमेव  
जगतां स्रष्टा धाता हर्ता जगद्गुरुः। त्वमेव चिदचिद्वस्तु रूपं ब्रह्म सुरेश्वरः॥ त्वमादिस्त्वम-  
नादिस्त्वमीश्वरः शेष एव च। त्वं महत्त्वं परं ब्रह्म प्रत्यगात्मा त्वमेवहि  
समस्तामरवर्यस्त्वममर्त्यस्त्वं सुरेश्वर। त्वं मर्त्येन समानश्च सौशील्येन तव प्रभो॥



तौ शाश्वतौ विषूचीनौ परजीवौ सनातनौ।  
तथा पञ्चाऽपि भूतानि तव वात्सल्यगौरवात्॥३३॥

क्षराक्षरे पारेधाम्निरुचोनित्यं सुराश्रये। अधिविश्वेनिधेषि त्वं दास्यकर्मणि नान्यथा यस्त्वां  
न वेदलोकेऽस्मिन्समूढः सर्वभावनः। परावरेश्वरं धाम विदुर्दास्ये मनीषिणः ते वै समासते  
युक्तास्तत्पदे त्रिदशैः समम्। समान्यो भजने दूरेगन्दुं नित्यं पदं तव॥  
तस्थतुर्जागरूकेऽमिन्स्वसारौ युवती इव। मिथुनानि तवाऽध्यक्ष ब्रूवते यदुशाश्वत॥ तव  
नामानि कर्माणि गुणानि शाश्वतानि च। ऐश्वर्याणि गुणातीत ब्रूवते चोत्तमेऽमे कर्मज्ञानमये  
रूपे इमे पूर्वोत्तरे श्रुते। स्वसारौ युवती प्रोक्ते स्तोतारौ तव केशव॥३९॥ त्वं प्रज्ञानं परंब्रह्म  
त्वया प्राज्ञेन शाश्वत। जीवयैतेन प्राज्ञेन परेणैवात्मना त्वया॥

तस्माच्छरीरादुत्क्रम्य कृपया तव केवलम्।  
आमुष्मिके परे स्वर्गे त्वया दत्तात्मबोधवान् ॥४१॥

प्रज्ञानं चैव विज्ञानं मेधां दृष्टिं तथा धृतिम्। सर्वान्कामानवाप्नोति अमृतं स भवेत्तदा  
एतत्संज्ञानमात्मानं यदेतद्धृदि यन्मनः। मनीषा चैव युक्तिश्च स्मृतिः संकल्पएव च॥ तपश्च  
क्रतवः कामो वशइत्यादि ते प्रभो। भवन्ति नामधेयानि प्रज्ञानस्यघृणानिधेः॥ एष त्वं परमं ब्रह्म  
एष त्वं वै प्रजापतिः। एष त्वमिन्द्रो रुद्रश्च एष त्वं सर्वदेवताः॥ एतानि सर्वभूतानि त्वमेव  
परमेश्वर। सुतमित्राणिजीवायुस्तथाऽन्यानि सनातन॥

जरायुजाण्डजातानि स्वेदजान्युद्भिजानि च।  
अश्वा गावश्च पुरुषा हस्तिनश्चेतराणि च ॥४७॥

यत्किञ्चित्प्राणिजातं च जङ्गमाश्चैव जन्तवः। स्थावरायेचवैनाथसर्वेत्वत्तोभवन्ति च त्वां  
हि सर्वगतं चेत्थं वदन्तिश्रुतयो हरिम्। त्वयैवप्रेरितालोकाश्चेष्टन्ते साध्वसाधुषु त्वां तस्मान्मया  
कृतं यच्च अपराधमिदं प्रभो। क्षमस्व करुणासिन्धो गुणैः शुभतमैस्तव नमस्ते पुण्डरीकाक्ष  
गोविन्दाऽच्युतमाधव। वासुदेव जगद्वन्द्य नारायण नमोऽस्तु ते नमस्यामि जगत्स्वामिन्नृसिंह  
करुणाकर। श्रीशसर्वगतश्रीमन्परमात्मन्नमोऽस्तु ते॥ निजावसथवैकुण्ठनित्यमुक्तार्चितप्रभो।  
त्रयीनाथ नमस्तुभ्यं राम राजीवलोचन॥ भूभारकविनाशाय कृष्णानन्दस्वरूपिणे। विष्णवे  
जिष्णवे तुभ्यं नमस्ते यदुनन्दन।

एवं स्तुत्वाऽथ गोविन्दं प्रणिपत्यउमापतिः।  
प्राञ्जलिः प्राह भूतेशो वाक्यं गम्भीरया गिरा॥५५॥

॥रुद्र उवाच॥ मया दत्तवरो ह्येष बाणो बलिसुतः प्रभो। अहं च दत्तवांस्तस्मै-  
पुराऽनेनाऽर्थितोवरम् अमरत्वं यदुश्रेष्ठ सर्वं कर्त त्वमर्हसि। तस्मादेनं बलिसुतं त्रातुमर्हसि मे  
प्रियम्॥ तथेत्युक्त्वा च भागवान्बाणं बलिसुतं तदा। प्राणसंशयमापन्नंछिन्नबाहुमसृक्चित्तम्

संहृत्य चक्रं गोविन्दो मुमोच करुणानिधिः। मोचयित्वाबलिसुतंशंकरः संशितव्रतः वृषभेन्द्रं  
समारुह्य पार्वत्या सहितः प्रभुः। ययौ च वसतिस्थानं कैलाशं धरणीधरम्।

स तु बाणो नमस्कृत्य रामकृष्णौ महाबलौ।  
ताभ्यां वै नगरीं गत्वा मुमोच मदनात्मजम् ॥६१॥

वस्त्रैराभरणैर्दिव्यैः पूजयित्वा यथार्हतः। उषां सम्प्रददौ तस्मै कृष्णपौत्राय शौरये॥ उद्वाह्य  
रामकृष्णौ तमनिरुद्धं यथाविधि। बाणेन पूजितौ तत्र प्रद्युम्नसहितौ तदा॥ उषया सहितं  
तत्राऽनिरुद्धं वै जनार्दनः। आरोप्य स्यन्दने दिव्ये ययौ द्वारवतीं तदा रामप्रद्युम्नसहितस्सेनया  
सहितो हरिः। प्रविवेश पुरीं रम्यां त्रिदशैर्मघवानिवा॥६५॥ अनिरुद्धो बाणपुत्र्या नानारत्नमये  
गृहे। अनिशं रमयामास नानभोगैर्मुदान्वितः॥ इति श्रीपाद्मे महापुराणे पञ्चपञ्चाशत्साहस्र्यां  
संहितायां उत्तरे खण्डे उमामहेश्वर सम्वादे बाणासुरसङ्ग्रामकथनं नाम  
पञ्चाशदधिकद्विशततमोऽध्यायः॥२५०॥

#### IV. ŚIVA-MAHĀ PURĀṆA\*

(Rudra Samhita-Yudhakhandā - 51 to 55 Adhyāyas)

इदानींश्रोतुमिच्छामि चरितं शशिमौलिनः॥ गाणपत्यं ददौ प्रीत्या यथा बाणासुराय  
वै॥२॥ सनत्कुमार उवाच॥ शृणु ष्यासादरात्तां वै कथां शंभोः परात्मनः॥ गाणपत्यं यथा  
प्रीत्या ददौ बाणासुराय हि॥३॥ अत्रैव सुचरित्रं च शंकरस्य महाप्रभोः॥ कृष्णेन समरोप्यत्र  
संभोर्बाणानुगृह्यतः॥४॥ अत्रानुरूपं शृणु मे शिवलीलान्वितं परम्॥ इतिहासं महापुण्यं  
मनःश्रोत्रसुखावहम्॥५॥ ब्रह्मपुत्रो मरीचिर्यो सुनिरासीन्महामतिः॥ मानसस्सर्व पुत्रेषु ज्येष्ठः  
श्रेष्ठः प्रजापतिः॥६॥ तस्य पुत्रोमहात्मासीत्कश्यपो सुनिसत्तमः॥ सृष्टिप्रवृद्धकोऽत्यंतं  
पितुर्भक्तोविधेरपि॥७॥ तस्य त्रयोदशमितादक्षकन्या स्सुशीलिकाः॥ कश्यपस्य मुनेर्व्यास  
पत्न्यश्चासन्पतिव्रताः॥८॥ तत्र ज्येष्ठा दितिश्चासीद्वैत्यास्तत्त नयास्मृताः॥ अन्यासांच सुता  
जाता देवाद्यास्तचराचराः॥९॥ ज्येष्ठायाः प्रथमौ पुत्रौ दितेश्चास्तां महाबलौ॥ हिरण्यक  
शिपुर्ज्येष्ठोहिरण्याक्षोऽनुजस्ततः॥१०॥ हिरण्यकशिपोः पुत्राश्चत्वारो दैत्यसत्तमाः॥ हादान-  
हादसंहादाप्रहादश्चेत्यनक्रमात्॥११॥ प्रहादस्तत्र हि महान्विष्णुभक्तो जितेन्द्रियः॥ यं नाशितुं  
न शक्तास्तेऽभवन्दैत्याश्च केपि ह॥१२॥ विरोचनः सुतस्तस्य महा दातृवरोऽभवत्॥ शक्राय  
स्वशिरो योऽदाद्याचमानाय विप्रतः॥१३॥ तस्य पुत्रो बलिश्चा-सीन्महादानी शिवप्रियः॥ येन  
वामनरूपाय हरयेऽदायि मेदिनी॥१४॥ तस्यौरसः सुतो बाणाश्शिवभक्तो बभूव ह॥ मान्यो

\* Śiva Mahāpurāṇa, Ed. Nag Sharan Singh, NAG Publishers, Delhi, 1981, P.195.

वदान्यो धीमांश्च सत्यसंधस्य हस्तदः॥१५॥ शोणिताख्ये पुरे स्थित्वा स राज्यमकरोत्पुरा॥  
 त्रैलोक्यं च बलाजित्वा तन्नाथानसुरेश्वरः॥१६॥ तस्य बाणासुरस्यैव शिवभक्तस्यचामराः॥  
 शंकरस्य प्रसादेन किंकरा इव तेऽभवन्॥१७॥ तस्य राज्येऽमरान्हित्वा नाभवन्दुःखिताः प्रजाः॥  
 सापल्यादुःखितास्ते हि परधर्मप्रवर्तिनः॥१८॥ सहस्रबाहुबाद्येन सकदाचिन्महासुरः॥ तांडवेन  
 हिनृत्येनातोषयत्तं महेश्वरम्॥१९॥ तेन नृत्येन संतुष्टस्सुप्रसन्नो बभूव ह॥ ददर्श कृपया दृष्ट्या  
 शंकरो भक्तवत्सलः॥२०॥ भगवान्सर्वलोकेशशरण्यो भक्तकामदः॥ वरेण च्छंदयामास  
 बालेयं तं महासुरम्॥२१॥ शंकर उवाच॥ बालेयः स महादैत्यो बाणो भक्तवरस्सुधीः॥  
 प्रणम्य शंकरं भक्त्या नुनाव परमेश्वरम्॥२२॥ बाणासुर उवाच॥ देवदेव महादेव  
 शरणागतवत्सल॥ संतुष्टोऽसि महेशान ममोपरि विभो यदि॥२३॥ मद्रक्षको भव सदा  
 मदुपस्थःपुराधिपः॥ सर्वथा प्रीतिकृन्मे हि ससुतस्सगणः प्रभो॥२४॥ सनत्कुमार उवाच॥  
 बलिपुत्रस्स वै बाणो मोहितश्शिवमायया॥ मुक्तिप्रदं महेशानं दुराराध्यमपि ध्रुवम्॥२५॥ स  
 भक्तवत्सलः शंभुर्दत्त्वा तस्मै वरांश्च तान्॥ तत्रोवास तथा प्रीत्या सगणस्ससुतः प्रभुः॥२६॥  
 स कदाचिद्बाणपुरेचक्रे देवासुरैस्सह॥ नदीतीरे हरः क्रीडां रम्ये शोणितकाह्वये॥२७॥  
 ननर्तुर्जहसुश्चापि गंधर्वाप्सरसस्तथा॥ जेयुः प्रणेमुर्मुनय आनर्चुस्तुष्टुवुश्च तम्॥२८॥ ववल्गुः  
 प्रथमास्सर्वे ऋषयो जुहुवुस्तथा॥ आययुः सिद्धसंघाश्च दृष्टुश्शंकरीं रतिम्॥२९॥ कुतर्किका  
 विनेशुश्च म्लेच्छाश्च परिपंथिनः॥ मातरोभिसुखास्तस्थुर्विनेशुश्च बिभीषिकाः॥३०॥  
 रुद्रसद्भावभक्तानां भवदोषाश्च विस्तृताः॥ तस्मिन्दृष्टे प्रजा स्सर्वाः सुप्रीतिं परमां ययुः॥३१॥  
 ववल्गुर्मुनयस्सिद्धाः स्त्रीणां दृष्ट्वा विचेष्टितम्॥ पुपुषुश्चापि ऋतवस्स्वप्रभावं तु तत्र च॥३२॥  
 ववुर्वाताश्च मृदवः पुष्पके सरधूसराः॥चुकूजुः पक्षिसंघाश्च शाखिनां मधुलम्पटाः॥३३॥  
 पुष्पभारावनद्धानां रारट्येरंश्च कोकिलाः॥ मधुरं कामजननं वनेषूपवनेषु च॥३४॥ ततः  
 क्रीडाविहारे तु मत्तोबालेन्दुशेखरः॥ अनिर्जितेन कामेन दृष्टाः प्रोवाच नन्दिनम्॥३५॥  
 चन्द्रशेखर उवाच॥ वामामानय गौरीं त्वं कैलासात्कृतमंडनाम्॥ शीघ्रमस्माद्वनाद्गत्वा  
 ह्युक्ताऽकृष्णामिहानय॥३६॥ सनत्कुमार उवाच॥ स तथेति प्रति ज्ञाय गत्वा तत्राह पार्वतीम्॥  
 सुप्रणम्य रहोदूतश्शंकरस्य कृतांजलिः॥३७॥ ॥नन्दीश्वर उवाच॥ द्रष्टुमिच्छति देवि त्वां  
 देवदेवो महेश्वरः॥ स्ववल्लभां रूपकृतां मयोक्तं तन्निदेशतः॥३८॥ सनत्कुमार उवाच॥  
 ततस्तद्वचनाद्वौरी मंडनं कर्तुमादरात्॥ उद्यताभून्मुनिश्रेष्ठ पतिव्रतपरायणा॥३९॥ आगच्छामि  
 प्रभुं गच्छ वद तं त्वं ममाज्ञया॥ आजगाम ततो नन्दी रुद्रासन्नं मनोगतिः॥४०॥ पुनराह ततो  
 रुद्रो नन्दिनं परविभ्रमः॥ पुनर्गच्छ ततस्तात क्षिप्रमानय पार्वतीम्॥४१॥ बाढमुक्ता स तां गत्वा  
 गौरीमाह सुलोचनाम्॥ द्रष्टुमिच्छति ते भर्ता कृतवेषां मनोरमाम्॥४२॥ शंकरो बहुधा देवि  
 विहर्तुं संप्रतीक्षते॥ एवं पतौ सुकामार्ते गम्यतां गिरिनंदिनिं ॥४३॥ अप्सरोभिस्समग्राभि-  
 रन्योन्यमभिमंत्रितम्॥ लब्धभावो यथा सद्यः पार्वत्या दर्शनोत्सुकः॥४४॥ अयं पिनाकी  
 कामारिः वृणुयाद्यां नितबिनीम्॥ सर्वासां दिव्यनारीणां राज्ञी भवति वै ध्रुवम्॥४५॥

वीक्षणगौरी रूपेण क्रीडयेन्मन्मथैर्गणैः॥कामोऽथं हंति कामारिमूचुरन्योन्यमादताः॥४६॥ स्पष्टं  
 शक्नोति या काचिद्वृते दाक्षायणीं स्त्रियम्॥ सा गच्छेत्तत्र निश्शंकं मोहयेत्पार्वतीपतिम्॥४७॥  
 कूष्मांडतनया तत्र शंकरं स्पष्टमुत्सहे॥ अहं गौरीसुरूपेण चित्रलेखा वचोऽब्रवीत्॥४८॥  
 चित्रलेखोवाच॥ यदधान्मोहिनीरूपं केशवो मोह नेच्छया॥ पुरा तद्वैष्णवं योगमाश्रित्य  
 परमार्थतः॥४९॥ उर्वश्याश्च ततो दृष्ट्वा रूपस्य परिवर्तनम्॥ कालीरूपं घृताची तु विश्वाची  
 चंडिकं वपुः॥५०॥ सावित्रिरूपं रंभा च गायत्रं मेनका तथा॥ सहजन्या जयारूपं वैजयं  
 पुंजिकस्थली॥५१॥ मातृणामप्यनुक्तानामनुक्ताश्चाप्सरोवराः॥ रत्नाद्रूपाणि ताश्चक्रुस्व-  
 विद्यासंयुता अनु ॥५२॥ ततस्तासां तु रूपाणि दृष्ट्वा कुंभांडनंदिनी॥ वैष्णवादात्म-योगाच्च  
 विज्ञातार्था व्यडंबर्यत्॥५३॥ ऊषा बाणासुरसुता दिव्ययोगविशारदा॥ चकार रूपं पार्वत्या  
 दिव्यमत्यद्भुतं शुभम्॥५४॥ महारक्ताब्जसंकाशं चरणं चोक्तमप्रभम्॥ दिव्यलक्षणसंयुक्तं  
 मनोऽभीष्टार्थदायकम्॥५५॥ तस्या रमणसंकल्पं विज्ञाय गिरिजा ततः ॥ उवाच सर्वविज्ञाना  
 सर्वान्तर्यामिनीं शिवा॥५६॥ गिरिजोवाच॥ यतो मम स्वरूपं वै धृतमूषे सखि त्वया॥  
 सकामत्वेन समये संप्राप्ते सति मानिनि॥५७॥ अस्मिंतु कार्तिके मासि ऋतुधर्मास्तु माधवे॥  
 द्वादश्यां शुक्लपक्षे तु यस्तु घोरे निशागमे॥५८॥ कृतोपवासां त्वां भोक्ता सुसामंतःपुरे नरः॥  
 स ते भर्ता कृतो देवैस्तेन सार्धं रमिष्यसि॥५९॥ आबाल्याद्विष्णुभक्तासि यतोऽनिशमतंद्रिता॥  
 एवमस्त्विति सा प्राह मनसा लज्जितानना॥६०॥ अथ सा पार्वती देवी कृतकौतुकमण्डना॥  
 रुद्रसंनिधिमागत्य चिक्रीडे तेन शंभुना॥६१॥ ततो रतांते भगवान्नुद्रश्चादर्शनं ययौ॥ सदारः  
 सगणश्चापि सहितो दैवतैर्मुने॥६२॥ इति श्रीशिवमहापुराणे द्वितीयायां रुद्रसंहितायां पञ्चमे  
 युद्धखंडे ऊषा चरित्रवर्णनं शिवशिवाविवाहवर्णनं नामैकपंचाशत्तमोऽध्यायः॥५१॥  
 सनत्कुमार उवाच॥ शृणुष्वान्यच्चरित्रं च शिवस्य परमात्मनः॥ भक्तवात्सल्यसंगर्भि  
 परमानन्ददायकम्॥१॥ पुरा बाणासुरो नाम देवदोषाच्च गर्वितः॥ कृत्वा तांडवनृत्यं च  
 तोषयामास शंकरम्॥२॥ ज्ञात्वा संतुष्टमनसं पार्वतीवल्लभं शिवम्॥ उवाच चासुरो बाणो  
 नतस्कन्धः कृतांजलिः॥३॥ बाण उवाच॥ देवदेव महादेव सर्वदेवशिरोमणे॥ त्वत्प्रसादाद्वली  
 चाहं शृणु मे परमं वचः॥४॥ दोस्सहस्रंत्वया दत्तं परं भाराय मेऽभवेत्॥ त्रिलोक्यां प्रतियोद्धारं  
 न लभे त्वद्वृते समम्॥५॥ हे देव किमनेनापिसहस्रेण करोम्यहम्॥ बाहूनां गिरितुल्यानां विना  
 युद्धं वृषध्वज॥६॥ कडूत्या निभृतैर्दोर्भिर्युयुत्सुर्दिगजानहम्॥ पुराण्याचूर्णयन्नद्रीन्भीतास्तेपि  
 प्रदुद्रुवुः॥७॥ मया यमः कृतो योद्धा वह्निश्च कृतको महान्॥ वरुणश्चापिगोपालो गवां  
 पालयिता तथा॥८॥ गजाध्यक्षः कुबेरस्तुसैरन्ध्री चापि निऋतिः॥ जितश्चाखंडलो लोके  
 करदायी सदा कृतः॥९॥ युद्धस्यागमनं ब्रूहि यत्रैते बाहवो मम॥ शत्रुहस्तप्रयुक्तैश्च  
 शस्त्रास्त्रैर्जर्जरीकृताः॥१०॥ पतंतु शत्रुहस्ताद्वा पातयन्तु सहस्रधा॥ एतन्मनोरथं मे हि पूर्णं  
 कुरु महेश्वर॥११॥ सनत्कुमार उवाच॥ तच्छ्रुत्वा कुपितो रुद्रस्त्वदृहासं महाद्भुतम्॥  
 कृत्वाऽब्रवीन्महामन्युर्भक्तबाधाऽपहारकः॥१२॥ रुद्र उवाच॥ धिगिधक् त्वांसर्वतो

गर्विन्सर्वदैत्यकुलाधम॥ बलिपुत्रस्य भक्तस्य नोचितं वच ईदृशम्॥१३॥ दर्पस्यास्य प्रशमनं  
 लप्स्यसे चाशु दारुणम्॥ महायुद्धमकस्माद्वै बलिना मत्समेन हि॥१४॥ तत्र ते गिरि संकाशा  
 बाहवोऽनलकाष्ठवत्॥ छिन्ना भूमौ पतिष्यति शस्त्रास्त्रैः कदलीकृताः॥१५॥ यदेष मानुषशिरो  
 मयूरसहितो ध्वजः॥ विद्यते तव दुष्टात्मस्तस्य स्यात्पतनं यदा॥१६॥ स्थापितस्यायुधागारे विना  
 वातकृतं भयम्॥ तदा युद्धं महाघोरं संप्राप्तमिति चेतसि ॥१७॥ निधाय घोरं संग्रामं गच्छेथाः  
 सर्वसेन्यवान्॥ सांप्रतं गच्छ तद्वेश्म यतस्तद्विद्यते शिवः॥१८॥ तथा तान्स्वमहोत्पातांस्तत्र  
 द्रष्टासि दुर्मते॥ इत्युक्त्वा विररामाथ गर्वहृद्रक्तवत्सलः॥१९॥ सनत्कुमार उवाच॥ तच्छ्रुत्वा  
 रुद्रमभ्यर्च्य दिव्यैरंजलिकुड्मलैः॥ प्रणम्य च महादेवंबाणश्च स्वगृहं गतः॥२०॥ कुंभाण्डाय  
 यथावृत्तं पृष्टः प्रोवाच हर्षितः॥ पर्यैक्षिष्टासुरो बाणस्तं योगं ह्युत्सुकस्सदा॥२१॥ अथ  
 दैवात्कदाचित्स स्वयं भग्नं ध्वजं च तम्॥ दृष्ट्वा तत्रासुरो बाणो हृष्टो युद्धाय निर्ययौ॥२२॥ स  
 स्वसैन्यं समाहूय संयुक्तः साष्टभिर्गणैः॥ इष्टिं सांग्रामिकां कृत्वा दृष्ट्वा सांग्रामिकं मधु॥२३॥  
 ककुभां मंगलं सर्वं संप्रेक्ष्य प्रस्थितोऽभवत्॥ महोत्साहो महावीरो बलिपुत्रो महारथः॥२४॥  
 इति हृत्कमले कृत्वा कः कस्मादागमिष्यति॥ योद्धा रणप्रियो यस्तु नानाशस्त्रास्त्रपारगः॥२५॥  
 यस्तु बाहुसहस्रं मे छिनत्त्वमलकाष्ठवत्॥ तथा शस्त्रैर्महातीक्ष्णैश्छिनद्भि शतशस्त्रिह॥२६॥  
 एतस्मिन्नंतरे कालः संप्राप्तश्शंकरेण हि॥ यत्र सा बाणदुहिता सुजाता कृतमंगला॥२७॥ माधवं  
 माधवे मासि पूजयित्वा महानिशि॥ सुप्ता चांतः पुरे सुप्ते स्त्रीभावसुपलंभिता॥२८॥ गौर्या  
 संप्रेषितेनापि व्याकृष्टा दिव्यमायया॥ कृष्णात्मजात्मजेनाथ रुदंती सा ह्यनाथवत्॥२९॥ स  
 चापि तां बलादुक्ता पार्वत्याः सखिभिः पुनः॥ नीतस्तु दिव्ययोगेन द्वारकां निमिषांतरात्॥३०॥  
 मृदिता सा तदोत्थाय रुदंती विविधा गिरः॥ सखीभ्यः कथयित्वा तु देहत्यागे कृतक्षणा॥३१॥  
 सख्या कृतात्मनो दोषं सा व्यास स्मारिता पुनः॥ सर्वं तत्पूर्ववृत्तांतं ततो दृष्ट्वा च सा  
 भवत्॥३२॥ अब्रवीच्चित्रलेखां च ततो मधुरया गिरा॥ ऊषा बाणस्य तनया कुंभांडतनयां  
 मुने॥३३॥ ऊषोवाच॥ सखि यद्येष मे भर्ता पार्वत्या विहितः पुरा॥ केनोपायेन ते गुप्तः प्राप्यते  
 विधिवन्मया॥३४॥ कस्मिन्कुले स वा जातो मम येन हृतं मनः॥ इत्यूषावचनं श्रुत्वा सखी  
 प्रोवाच तां तदा॥३५॥ चित्रलेखोवाच॥ त्वया स्वप्ने च यो दृष्टः पुरुषो देवि तं कथम्॥ अहं  
 समानयिष्यामि न विज्ञातस्तु यो मम॥३६॥ दैत्यकन्या तदुक्ते तु रागांधा मरणोत्सुका॥ रक्षिता  
 च तया सख्या प्रथमे दिवसेततः॥३७॥ पुनः प्रोवाच सोषां वै चित्रलेखा महामतिः॥ कुंभांडस्य  
 सुता बाणतनयां मुनिसत्तम॥३८॥ चित्रलेखोवाच॥ व्यसनं तेऽपकर्षामि त्रिलोक्यां यदि  
 भाष्यते॥ समानेष्ये नरं यस्ते मनोहर्ता तमादिश॥३९॥ सनत्कुमार उवाच॥ इत्युक्त्वा  
 वस्त्रपुटके देवान्दैत्यांश्च दानवान्॥ गन्धर्वसिद्धनागांश्च यक्षादींश्च तथालिखत्॥४०॥ तथा  
 नरांस्तेषु वृष्णीञ्छूरमानकंदुदुभिम्॥ व्यलिखद्रामकृष्णौ च प्रद्युम्नं नरसत्तमम्॥४१॥ अनिरुद्धं  
 विलिखितं प्राद्युम्निं वीक्ष्य लज्जिता॥ आसीदवाङ्मुखी चोषा हृदये हर्षपूरिता॥४२॥ ऊषा  
 प्रोवाच चौरोऽसौ मया प्राप्तस्तु यो निशि॥ पुरुषः सखि येनाशु चेतोरत्नं हृतं मम॥४३॥ यस्य

संस्पर्शनादेवमोहिताहं तथाभवम्॥ तमहं ज्ञातुमिच्छामि वद सर्वं च भामिनि॥४४॥  
 कस्यायमन्वये जातो नाम किं चास्यविद्यते। इत्युक्ता साब्रवीन्नाम योगिनी तस्य  
 चान्वयम्॥४५॥ सर्वमाकर्ण्य सा तस्य कुलादि मुनिसत्तम॥ उत्सुका बाणतनया बभाषे सा तु  
 कामिनी॥४६॥ ऊषोवाच॥ उपायं रचय प्रीत्या तत्प्राप्त्यै सखि तत्क्षणात्॥ येनोपायेन तं कांतं  
 लभेय प्राणवल्लभम्॥४७॥ यं विनाहं क्षणं नैकं सखि जीवितुमुत्सहे॥ तमानयेह  
 सद्यत्नात्सुखिनीं कुरु मां सखि॥४८॥ सनत्कुमार उवाच॥ इत्युक्ता सा तथा बाणात्मजया  
 मंत्रिकन्यका॥ विस्मिताभून्मुनिश्रेष्ठ सुविचारपराऽभवत्॥४९॥ ततस्सखींसमाभाष्यं  
 चित्रलेखा मनोजवा॥ बुद्ध्वा तं कृष्णपौत्रं सा द्वारकां गंतुमुद्यता॥५०॥ ज्येष्ठकृष्णचतुर्दश्यां  
 तृतीये तु गतेऽहनि॥ आप्रभातान्मुहूर्ते तु संप्राप्ता द्वारकां पुरीम्॥५१॥ एकेन क्षणमात्रेण नभसा  
 दिव्ययोगिनी॥ ततश्चांतःपुरोद्याने प्राद्युम्निर्दृष्टे तया॥५२॥ क्रीडन्नारीजनैस्सार्वभौमप्रपिबन्माधवी  
 मधु॥ सर्वांगसुन्दरः श्यामः सुस्मितो नवयौवनः॥५३॥ ततः खट्वां समारूढमंधकारपटेन सा॥  
 आच्छादयित्वा योगेन तामसेन च माधवम्॥५४॥ ततस्सा मूर्ध्नि तां खट्वां गृहीत्वा  
 निमिषांतरात्॥ संप्राप्ता शोणितपुरं यत्र सा बाणनंदिनी॥५५॥ कामार्ता  
 विविधान्भावाञ्चकारोन्मत्तमानसा॥ आनीतमथ तं दृष्ट्वा तदा भीता च साभवत्॥५६॥  
 अंतःपुरे सुगुप्ते च नवे तस्मिन्समागमे॥ यावत्क्रीडितुमारब्धं तावज्ज्ञातं च तत्क्षणात्॥५७॥  
 अंतःपुरद्वारगतैर्वैत्रजर्जरपाणिभिः॥ इंगितैरनुमानैश्च कन्यादौःशील्यमाचरन्॥५८॥ स चापि  
 दृष्टस्तैस्तत्र नरो दिव्यवपुर्धरः॥ तरुणो दर्शनीयस्तु साहसी समरप्रियः॥५९॥ तं दृष्ट्वां  
 सर्वमाचख्युर्बाणाय बलिसूनवे॥ पुरुषास्ते महावीराः कन्यान्तःपुररक्षकाः॥६०॥ द्वारपाला  
 ऊचुः॥ देव कश्चिन्न जानीते गुप्तश्चांतःपुरे बलात्॥ स कस्तु तव कन्यां वै  
 स्वयंग्राहादधर्षयत्॥६१॥ दानवेन्द्र महाबाहो पश्यपश्यैनमत्र च॥ यद्युक्तं स्यात्तत्कुरुष्व न दुष्टा  
 यमित्युत॥६२॥ सनत्कुमार उवाच॥ तेषां तद्वचनं श्रुत्वा दानवेन्द्रो महाबलः॥  
 विस्मितोभून्मुनिश्रेष्ठ कन्यायाः श्रुतदूषणः॥६३॥ इति श्रीशिवमहापुराणे द्वितीयायां  
 रुद्रसंहितायां पंचमे युद्धखण्डे ऊषाचरित्रवर्णनं नाम द्विपञ्चाशत्तमोऽध्यायः॥५२॥ सनत्कुमार  
 उवाच॥ अथ बाणासुरः क्रुद्धस्तत्र गत्वा ददर्श तम् दिव्यलीलात्तवपुषं प्रथमे वयसि  
 स्थितम्॥१॥ तं दृष्ट्वा विस्मितं वाक्यं किं कारणमथाब्रवीत्। बाणः क्रोध परीतात्मा युधि  
 शौण्डोहसन्निव॥२॥ अहो मनुष्योरूपाढ्यस्साहसी धैर्यवानिति॥ कोयमागतकालश्च दुष्टभाग्यो  
 विमूढधीः॥३॥ येन मे कुलचारित्रं दूषितं दुहिता हिता॥ तं मारयध्वं कुपिताश्शीघ्रं  
 शस्त्रैस्सुदारुणैः॥४॥ दुराचारं च तं बद्ध्वा घोरे कारागृहे ततः॥ रक्षध्वं विकटे वीरा बहुकालं  
 विशेषतः॥५॥ न जाने कोयमभयः को वा घोरपराक्रमः॥ विचार्येति महाबुद्धिस्सं  
 दिग्धोऽभूच्छरासुरः॥६॥ ततो दैत्येन सैन्यं तु दशसाहस्रकं शनैः॥ वधाय तस्य वीरस्य व्यादिष्टं  
 पापबुद्धिना॥७॥ तदादिष्टास्तु ते वीराः सर्वतोन्तःपुरं द्रुतम्॥ छादयामासुरत्युग्राश्छिंदि भिंदीति  
 वादिनः॥८॥ शत्रुसैन्यं ततो दृष्ट्वा गर्जमानः स यादवः॥ अंतःपुरं द्वारगतं परिघं गृह्य

चातुलम्॥१॥ निष्क्रांतो भवनात्तस्माद्वज्रहस्त इवांतकः॥ तेन तान्किकरान् हत्वा पुनश्चांतःपुरं  
ययौ॥१०॥ एवं दशसहस्राणि सैन्यानि मुनिसत्तम॥ जघान रोषरक्ताक्षो  
वर्द्धितश्शिवतेजसा॥११॥ लक्षे हतेऽथ योधानां ततो बाणासुरो रुषा॥ कुंभांडं स गृहीत्वा तु  
युद्धे शौंडं समाह्वयत्॥१२॥ अनिरुद्धं महाबुद्धिं द्वन्द्वयुद्धे महाहवे॥ प्राद्युम्निं रक्षितं शैवतेजसा  
प्रज्वलत्तमनुम्॥१३॥ ततो दशसहस्राणि तुरंगाणां रथोत्तमान्॥ युद्धप्राप्तेन खड्गेन दैत्येन्द्रस्य  
जघान सः॥१४॥ तद्वधाय ततश्शक्तिं कालवैश्वानरोपमाम्॥ अनिरुद्धो गृहीत्वा तां तया तं  
निजघान हि॥१५॥ रथोपस्थे ततो बाणस्तेन शक्त्याहतो दृढम्॥ स साश्वस्तक्ष्णं  
वीरस्तत्रैवांतरधीयत॥१६॥ तस्मिंस्त्वदर्शनं प्राप्ते प्राद्युम्निरपराजितम्॥ आलोक्य  
ककुभस्सर्वास्तस्थौ गिरिरिवाचलः॥१७॥ अदृश्यमानस्तु तदा कूटयोधस्स दानवः॥  
नानाशस्त्रसहसैस्तं जघान हि पुनः पुनः॥१८॥ छद्मनां नागपाशैस्तं बबन्ध स महाबलः॥ बलिपुत्रो  
महावीरश्शिवभक्तश्शरासुरः॥१९॥ तं बद्ध्वा पंजरांतःस्थं कृत्वा युद्धादुपारमत्॥ उवाच बाणः  
संकुद्धस्सूतपुत्रं महाबलम्॥२०॥ बाणासुर उवाच॥ सूतपुत्र शिरश्छिन्धि पुरुषस्यास्य वै लघु॥  
येन मे दूषितं पूतं बलाद्दुष्टेन सत्कुलम्॥२१॥ छित्वा तु सर्वगात्राणि राक्षसेभ्यः प्रयच्छ भोः॥  
अथास्य रक्तमांसानि क्रव्यादा अपि भुंजताम्॥२२॥ अगाधेतृणसंकीर्णे कूपे पातकिनं जहि॥  
किं बहूक्त्या सूतपुत्र मारणीयो हि सर्वथा॥२३॥ सनत्कुमार उवाच॥ तस्य तद्वचनं श्रुत्वा  
धर्मबुद्धिर्निशाचरः॥ कुंभांडस्त्वब्रवीद्वाक्यं बाणसन्मंत्रिसत्तमम्॥२४॥ कुंभांड उवाच॥ नैतत्कर्तुं  
समुचितं कर्मदेवविचार्यताम्॥ अस्मिन् हतेहतो ह्यात्मा भवेदिति मतिर्मम॥२५॥ अथ तु दृश्यते देव  
तुल्यो विष्णोः पराक्रमैः॥ वर्धितश्चन्द्र चूडस्य त्वद्दुष्टस्य सुतेचसा॥२६॥ अथ चन्द्रललाटस्य  
साहसेन समत्त्वयम्॥ इमामवस्थां प्राप्तोसि पौरुषे संव्यवस्तितः॥२७॥ अयं शिवप्रसादाद्वै  
कृष्णपौत्रो महाबलः॥ अस्मांस्तृणोपमान् वेत्ति दष्टोपि भुजगैर्बलात्॥२८॥ सनत्कुमार उवाच॥  
एतद्वाक्यं तु बाणाय कथयित्वा स दानवः॥ अनिरुद्धमुवाचेदं राजनीतिविदुत्तमः॥२९॥ कुंभांड  
उवाच॥ कोसि कस्यासि रे वीर सत्यं वद ममाग्रतः॥ केन वा त्वमिहानीतो दुराचार  
नराधम॥३०॥ दैत्येन्द्रं स्तुहि वीरं त्वं नमस्कुरु कृतांजलिः॥ जितोस्मीति वचो दीनं कथयित्वा  
पुनःपुनः॥३१॥ एवं कृते तु मोक्षस्यादन्यथा बन्धनादि च॥ तच्छ्रुत्वा वचनं तस्य  
प्रतिवाक्यमुवाचसः॥३२॥ अनिरुद्ध उवाच॥ रे रे दैत्याऽधमसखे करपिंडोपजीवक॥ निशाचर  
दुराचार शत्रुधर्म न वेत्ति भोः॥३३॥ दैन्यं पलायनं चाथ शूरस्य मरणाधिकम्॥ विरुद्धं  
चोपशल्यं च भवेदिति मतिर्मम॥३४॥ क्षत्रियस्य रणे श्रेयो मरणं सन्मुखे सदा॥ न वीरमानिनो  
भूमौ दीनस्येव कृतांजलिः॥३५॥ सनत्कुमार उवाच॥ इत्यादि वीरवाक्यानि बहूनि स जगाद  
तम्॥ तदाकर्ण्य सबाणोऽसौ विस्मितोऽभूच्चुकोप च॥३६॥ तदोवाच नभोवाणी  
बाणस्याश्वासनाय हि॥ शृण्वतां सर्ववीराणामनिरुद्धस्य मंत्रिणः॥३७॥ व्योमवाण्युवाच॥  
भो भो बाण महावीर न क्रोधं कर्तुमर्हसि॥ बलिपुत्रोसि सुमते शिवभक्त विचार्यताम्॥३८॥  
शिवस्सर्वेश्वरस्साक्षी कर्मणां परमेश्वरः॥ तदधीनमिदं सर्वं जगद्वै सचराचरम्॥३९॥ स एव

कर्ता भर्ता च संहर्ता जगतां सदा रजस्सत्त्वतमोधारीविधिविष्णुहरात्मकः॥४०॥ सर्वस्यांतर्गतः  
 स्वामी प्रेरकस्सर्वतः परः॥ निर्विकार्यव्ययो नित्यो मायाधीशोपि निर्गुणः॥४१॥ तस्येच्छ-  
 याऽबलोज्ञेयो बली बलि रात्मज॥ इति विज्ञाय मनसि स्वस्थो भव महामते॥४२॥ गर्वापहारी  
 भगवान्नानालीलविशारदः॥ नाशयिष्यति ते गर्वमिदानीं भक्तवत्सलः॥४३॥ सनत्कुमार  
 उवाच॥ इत्याभाष्य नभोवाणी विरराम महासुने॥ बाणासुरस्तद्वचनादनिरुद्धं न  
 जघ्निवान्॥४४॥ किं तु स्वान्तःपुरं गत्वा पपौ पानमनुत्तमम्॥ मद्वाक्यं च विसस्मार विजहार  
 विरुद्धधीः॥४५॥ ततोऽनिरुद्धो बद्धस्तु नागभोगैर्विषोल्बणैः॥ प्रिययाऽतृप्तचेतास्तु दुर्गा सस्मार  
 तत्क्षणात्॥४६॥ अनिरुद्ध उवाच॥ शरण्ये देवि बद्धोऽस्मि दह्यमानस्तु पन्नगैः॥ आगच्छ मे कुरु  
 त्राणं यशोदे चंडरोषिणि॥४७॥ शिवभक्ते महादेवि सृष्टिस्थित्यंतकारिणी॥ त्वां विना रक्षको  
 नान्यस्तस्माद्रक्ष शिवे हि माम्॥४८॥ सनत्कुमार उवाच॥ तेनेत्थं तोषिता तत्र काली  
 भिन्नांजनप्रभा॥ ज्येष्ठकृष्णचतुर्दश्यां संप्राप्तासीन्महानिशि॥४९॥ गुरुभिर्मुष्टिनिघटैर्दारयामास  
 पंजरम्॥ शरांस्तान्भस्म सात्कृत्वा सर्परूपान् भयानकान्॥५०॥ मोचयित्वानिरुद्धं तु  
 ततश्चांतःपुरं ततः॥ प्रवेशयित्वा दुर्गां तु तत्रैवाददर्शनं गता॥५१॥ इत्थं देव्याः प्रसादात्तु  
 शिवशक्तेर्मुनीश्वर॥ कृच्छ्रमुक्तोऽनिरुद्धोभूत्सुखी चैव गतव्यथः॥५२॥ अथ लब्धजयो  
 भूत्वानिरुद्धश्शिवशक्तितः॥ प्राहुर्मुनिर्बाणतनयां प्रियां प्राप्य मुमोद च॥५३॥  
 पूर्ववद्विजहारासौ तया स्वप्रियया सुखी॥ पीतपानस्सुरक्ताक्षस्स बाणसुतया ततः॥५४॥ इति  
 श्रीशिवमहापुराणे द्वितीयायां रुद्रसंहितायां पञ्चमे युद्धखंडे ऊषाचरित्रे अनिरुद्धोषाविहारवर्णनं  
 नाम त्रिपंचाशत्तमोऽध्यायः॥५५॥ व्यास उवाच॥ अनिरुद्धे हते पौत्रे कृष्णस्य मुनिसत्तम॥  
 कुंभांडसुतया कृष्णः किमकार्षीद्धि तद्वद॥१॥ सनत्कुमार उवाच॥ ततो गतेऽनिरुद्धे तु  
 तत्स्त्रीणां रोदनस्वनम्॥ श्रुत्वा च व्यथितः कृष्णो बभूव मुनिसत्तम॥२॥ अपश्यतां चानिरुद्धं  
 तद्वंधूनां हरेस्तथा॥ चत्वारो वार्षिका मासा व्यतीयुरनुशोचताम्॥३॥ नारदात्तदुपाकर्ण्य वातौ  
 बद्धस्य कर्म च॥ आसन्सुव्यथितास्सर्वे वृष्णयः कृष्णदेवताः॥४॥ कृष्णस्तद्वत्तमखिलं श्रुत्वा  
 युद्धाय चादरात्॥ जगाम शोणितपुरं ताक्ष्यमाहूय तत्क्षणात्॥५॥ प्रद्युम्नो युयुधानश्च  
 गतस्सांबोथ सारणः॥ नंदोपनंदभद्राद्या रामकृष्णानुवर्तिनः॥६॥ अक्षौहिणीभिर्द्वादशभि-  
 स्समेतासर्वतो दिशम्॥ रुरुधुर्बाणनगरं समंतात्सात्वतर्षभाः॥७॥ भज्यमानपुरोद्यानप्राकारा-  
 ट्टालगोपुरम्॥ वीक्ष्यमाणो रुषाविष्टस्तुल्यसैन्योभिनिर्ययौ॥८॥ बाणार्थे भगवान् रुद्रस्सुतः  
 प्रमथैर्वृतः॥ आरुह्य नन्दिवृषभं युद्धं कर्तुं समाययौ॥९॥ आसीत्सुतुमुलं युद्धमद्भुतं  
 लोमहर्षणम्॥ कृष्णादिकानां तैस्तत्र रुद्राद्यैर्बाणरक्षकैः॥१०॥ कृष्णशंकरयोरासीत्प्रद्युम्न-  
 गुहयोरपि॥ कूष्मांडकूपकर्णाभ्यां बलेन सह संयुगः॥११॥ सांबस्य बाणपुत्रेण बाणेन सह  
 सात्यकेः॥ नन्दिना गरुडस्यापि परेषां च परैरपि॥१२॥ ब्रह्मादयस्सुराधीशा मुनयः  
 सिद्धचारणाः॥ गंधर्वाऽप्सरसो यानैर्विमानैर्द्रष्टुमागमन्॥१३॥ प्रमथैर्विविधाकारै रेवत्यैः  
 सुदारुणम्॥ युद्धं बभूव विप्रेन्द्र तेषां च यदुवंशिनाम्॥१४॥ भ्रात्रा रामेण सहितः प्रद्युम्नेन च



धीमता॥ कृष्णश्चकार समरमतुलं प्रमथैस्सह॥१५॥ तत्राग्निनाऽभवद्युद्धं यमेन वरुणेन च॥  
विमुखेन त्रिपादेन ज्वरेण च गुहेन च॥१६॥ प्रमथैर्विविदाकारैस्तेषामन्यं तदारुणम्॥ युद्धं  
बभूव विकटं वृष्णीनां रोमहर्षणम्॥१७॥ बिभीषिकाभिर्वह्नीभिः कोटरीभिः पदेपदे॥  
निर्लज्जाभिश्च नारीभिः प्रबलाभिरदूरतः॥१८॥ शंकरानुचराञ्छौरिर्भूतप्रमथगुह्यकान्॥  
द्रावयामास तीक्ष्णाग्रैः शरैः शार्ङ्गधनुश्च्युतैः॥१९॥ एवं प्रद्युम्नप्रमुखा वीरा युद्धमहोत्सवाः॥  
चक्रुर्युद्धं महाघोरं शत्रुसैन्यं विनाशयन्॥२०॥ विशीर्यमाणं स्वबलं दृष्ट्वा रुद्रोत्पमर्षणः॥  
क्रोधं चकार सुमहन्ननाद च महोल्बणम्॥२१॥ तच्छ्रुत्वा शंकरगणा विनेदुर्युयुधुश्च ते॥  
मर्दयन्प्रतियोद्धारं वर्द्धिताश्शंभूतेजसा॥२२॥ पृथग्विधानि चायुक्तं शार्ङ्गास्त्राणि पिनाकिने॥  
प्रत्यक्षेशमयामास शूलपाणिरविस्मितः॥२३॥ ब्रह्मास्त्रस्य चब्रह्मास्त्रं वायव्यस्य च  
पार्वतम्॥ आग्नेयस्य च पार्जन्यं नैजं नारायणस्य च॥२४॥ कृष्णसैन्यं विदुद्राव प्रतिवीरेण  
निर्जितम्॥ न तस्थौ समरे व्यास पूर्णरुद्रसुतेजसा॥२५॥ विद्राविते स्वसैन्ये तु श्रीकृष्णश्च  
परंतपः॥ स्वं ज्वरं शीतलाख्यं हि विसृजहारुणं मुने॥२६॥ विद्राविते कृष्णसैन्ये कृष्णस्य  
शीतलज्वरः॥ अभ्यपद्यत तं रुद्रं मुने दशदिशो दहन्॥२७॥ महेश्वरोऽथ तं दृष्ट्वायातं स्वं  
विसृजज्वरम्॥ माहेश्वरो वैष्णवश्च युयुधाते ज्वराबुधौ॥२८॥ वैष्णवोऽथ  
समाक्रंदन्माहेश्वरबलार्दितः॥ अलब्ध्वा भयमन्यत्र तुष्टाव वृषभध्वजम्॥२९॥ अथ प्रसन्नो  
भगवान्विष्णुज्वरनुतो हरः॥ विष्णुश्शीतज्वरं प्राह शरणागतवत्सलः॥३०॥ महेश्वर उवाच॥  
शीतज्वर प्रसन्नोऽहं व्येतु ते मज्ज्वराद्भयम्॥ यो नौ स्मरति संवादं तस्य न  
स्याज्ज्वराद्भयम्॥३१॥ सनत्कुमार उवाच॥ इत्युक्तो रुद्रमानम्य गतो नारायणज्वरः॥ तं दृष्ट्वा  
चरितं कृष्णो विसिस्माय भयान्वितः॥३२॥ स्कन्दप्रद्युम्नबाणौघरर्द्यमानोऽथ कोपितः॥ जघान  
शक्त्यां प्रद्युम्नं दैत्यसंघात्यमर्षणः॥३३॥ स्कंदप्राप्तिहतस्तत्र प्रद्युम्नः प्रबलोपि हि॥  
असृग्विमुंचनात्रेभ्यो बलेनापाक्रमद्रणात्॥३४॥ कुंभांडकूपकर्णाभ्यां नानास्त्रैश्च समाहतः॥  
दुद्राव बलभद्रोपि न तस्थेपि रणे बली॥३५॥ कृत्वा सहस्रं कायानां पीत्वा तोयं महार्णवात्॥  
गरुडो नाशयत्यर्थाऽऽवर्तैर्मैघार्णवांबुभिः॥३६॥ अथ क्रुद्धो महेशस्य वाहनो वृषभो बली॥  
वेगेन महतारं वै शृंगाभ्यां निजघानतम्॥३७॥ शृंगघातविशीर्णोऽगो गरुडोऽतीव विस्मितः॥  
विदुद्राव रणात्तूर्णं विहाय च जनार्दनम्॥३८॥ एवं जाते चरित्रं तु भगवान्देवकीसुतः॥ उवाच  
सारथिं शीघ्रं रुद्रतेजोतिर्विस्मितः॥३९॥ श्रीकृष्ण उवाच॥ हे सूत शृणु मद्वाक्यं रथं मे वाहय  
द्रुतम्॥ महादेवसमीपस्थो यथा स्यां गदितुं वचः॥४०॥ सनत्कुमार उवाच॥ इत्युक्तो हरिणा  
सूतो दारुकस्वगुणाग्रणीः॥ द्रुतं तं वाहयामास रथं रुद्रसमीपतः॥४१॥ अथ विज्ञापयामास  
नतो भूत्वा कृतांजलिः॥ श्रीकृष्णः शंकरं भक्त्या प्रपन्नो भक्तवत्सलम्॥४२॥ श्रीकृष्ण  
उवाच॥ देवदेव महादेव शरणागतवत्सल॥ नमामि त्वाऽनंतशक्तिं सर्वात्मानं परेश्वरम्॥४३॥  
विश्वोत्पत्तिस्थाननाशहेतुं सज्जसि मात्रकम्॥ ब्रह्मलिंगं परं शांतं केवलं परमेश्वरम्॥४४॥  
कालो दैवं कर्म जीवस्वभावो द्रव्यमेव च॥ क्षेत्रं च प्राण आत्मा च विकारस्तत्समूहकः॥४५॥

बीजरोहप्रवाहस्तु त्वन्मायैषा जगत्प्रभो॥ तन्निबंधं प्रपद्येह त्वामहं परमेश्वरम्॥४६॥  
 नानाभावैर्लीलयैव स्वीकृतैर्निर्जरादिकान्॥ नूनं बिभर्षि लोकेशो हंस्युन्मार्गान्स्वभावतः॥४७॥  
 त्वं हि ब्रह्म परं ज्योतिर्गूढं ब्रह्मणि वाङ्मये॥ यं पश्यंत्यमलात्मान-माकाशमिव केवलम्॥४८॥  
 त्वमेव चाद्यः पुरुषोऽद्वितीयस्तुर्य आत्मदृक्॥ ईशो हेतुरहेतुश्च सविकारः प्रतीयसे॥४९॥  
 स्वमायया सर्वगुणप्रसिद्ध्यै भगवन्प्रभो॥ सर्वान्वितः प्रभिन्नश्च सर्वतस्त्वं महेश्वर॥५०॥  
 यथैव सूर्योऽपिहितश्छाया रूपाणि च प्रभो॥ स्वच्छायया संचकास्ति ह्ययं परमदृग्भवान्॥५१॥  
 गुणेनापिहितोपि त्वं गुणे नैव गुणान् विभो॥ स्वप्रदीपश्चकास्ति त्वं भूमन् गिरिश  
 शंकर॥५२॥ त्वन्मायामोहितधियः पुत्रदारगृहादिषु॥ उन्मर्ज्जति निमज्जति प्रसक्ता  
 वृजिनार्णवे॥५३॥ दैवदत्तमिमं लब्ध्वा नृलोकमजितेन्द्रियः॥ यो नाद्रियेत त्वत्पादौ स शोच्यो  
 ह्यात्मवं चकः॥५४॥ त्वदाज्ञयाहं भगवान्बाणदोऽश्चेत्तुमागतः॥ त्वयैव शप्तो बाणोऽयं गर्वितो  
 गर्वहारिणा॥५५॥ निवर्त्तस्व रणा हेव त्वच्छापो न वृथा भवेत्॥ आज्ञां देहि प्रभो मे त्वं  
 बाणस्य भुजकृतने॥५६॥ सनत्कुमार उवाच॥ इत्याकर्ण्य वचश्शंभुः श्रीकृष्णस्य मुनीश्वर॥  
 प्रत्युवाच प्रसन्नात्मा कृष्णस्तुत्या महेश्वरः॥५७॥ महेश्वर उवाच॥ सत्यमुक्तं त्वया तात  
 मयाशप्तो हि दैत्यराट्॥ मदाज्ञया भवान्प्राप्तो बाणदोर्दडकृतमे॥५८॥ किं करोमि रमानाथ  
 भक्तादीनस्सदा हरे॥ पश्यतो मे कथं वीर स्याद्बाणभुजकृतनम्॥५९॥ अतस्त्वं जृम्भणास्त्रेण  
 मां जृम्भय मदाज्ञया॥ ततस्त्वं कुरु कार्यं स्वं यथेष्टं च सुखी भव॥६०॥ सनत्कुमार उवाच॥  
 इत्युक्तश्शंकरेणाथ शार्ङ्गपाणिस्सुविस्मितः॥ स्वरणस्थानमागत्य मुमोद स मुनीश्वरः॥६१॥  
 जृम्भणास्त्रं मुमोचाथ संधाय धनुषि द्रुतम्॥ पिनाकपाणये व्यास नानास्त्रकुशलो हरिः॥६२॥  
 मोहयित्वा तु गिरिशं जृम्भणास्त्रेण जृम्भितम्॥ बाणस्य पृतनां शौरिर्जघानासिगदर्ष्टिभिः॥६३॥  
 इति शिवमहापुराणे द्वितीयायां रुद्रसंहितायां पञ्चमे युद्धखंडे बाणाऽसुररुद्रकृष्णादियुद्धवर्णनं  
 नाम चतुःपंचाशत्तमोऽध्यायः॥५४॥ व्यास उवाच॥ सनत्कुमार सर्वज्ञ ब्रह्मपुत्र नमोस्तु ते॥  
 अद्भुतेयं कथा तात श्राविता मे त्वया मुने॥१॥ जृम्भिते जृम्भणास्त्रेण हरिणा समरे हरे॥  
 हतेबाणबले बाणः किमकार्षीच्च तद्वद॥२॥ सूत उवाच॥ इत्याकर्ण्य वचस्तस्य  
 व्यासस्यामिततेजसः॥ प्रत्युवाच प्रसन्नात्मा ब्रह्मपुत्रो मुनीश्वरः॥३॥ सनत्कुमार उवाच॥ शृणु  
 व्यास महाप्राज्ञ कथां च परमाद्भुताम्॥ कृष्णशंकरयोस्तात लोकलीलानुसारिणोः॥४॥ शयिते  
 लीलया रुद्रे सपुत्रे सगणे सति॥ बाणो विनिर्गतो युद्धं कर्तुं कृष्णेन दैत्यराट्॥५॥  
 कुंभांडसंगृहीताश्वो नानाशस्त्रास्त्रधृक् ततः॥ चकार युद्धमतुलं बलिपुत्रो महाबलः॥६॥ दृष्ट्वा  
 निजबलं नष्टं स दैत्येन्द्रोऽत्यमर्षितः॥ चकार युद्धमतुलं बलिपुत्रो महाबलः॥७॥ श्रीकृष्णोपि  
 महावीरो गिरिशामहाबलः॥ उज्जैर्जगर्ज तत्राजौ बाणं मत्वा तृणोपमम्॥८॥ धनुष्टंकार  
 यामास शार्ङ्गख्यं निजमद्भुतम्॥ त्रासयन्बाणसैन्यं तदवशिष्टं मुनीश्वर॥९॥ तेन नादेन महता  
 धनुष्टंकारजेन हि॥ द्यावाभूम्योरंतरं वै व्याप्तमासीदन्तरम्॥१०॥ चिक्षेप विविधान्बाणान्बाणाय  
 कुपितोहरिः॥ कर्णान्तिं तद्विकृष्याथ तीक्ष्णानाशीविषोपमान्॥११॥ आयातांस्तान्निरीक्ष्याऽथ स

बाणो बलिनन्दनः॥ अप्राप्तानेव चिच्छेद स्वशरैस्स्वधनुश्च्युतैः॥१२॥ पुनर्जगर्ज स विभुर्बाणो  
वैरिगणार्दनः॥ तत्रसुर्वृष्णयस्सर्वे कृष्णात्मानो विचेतसः॥१३॥ स्मृत्वा शिवपदाम्भोजं चिक्षेप  
निजसायकान्॥ स कृष्णायातिशूराय महागर्वो बलेस्सुतः॥१४॥ कृष्णोपि तानसंप्राप्तानच्छिन-  
त्स्वशरैर्दुतम्॥ स्मृत्वा शिवपदाम्भोजममरारिर्महाबलः॥१५॥ रामादयो वृष्णयश्च स्वस्वं  
योद्धारमाहवे॥ निजघ्नुर्बलिनस्सर्वे कृत्वा क्रोधं समाकुलाः॥१६॥ इत्थं चिरतरं तत्र  
बलिनोश्चर्द्धयोरपि॥ बभूव तुमुलं युद्धं शृण्वतां विस्मयावहम्॥१७॥ तस्मिन्नवसरे तत्र क्रोधं  
कृत्वाऽतिपक्षिराट्॥ बाणासुरबलं सर्वं पक्षाघातैर्मर्दयत्॥१८॥ मर्दितं स्वबलं दृष्ट्वा मर्दयन्तं  
च तं बली॥ चुकोपाति बलेः पुत्रः शैवराडू दितिजेश्वरः॥१९॥ स्मृत्वा शिवपदाम्भोजं  
सहस्रभुजवान्दुतम्॥ महत्पराक्रमं चक्रे वैरिणां दुस्सहं स वै॥२०॥ चिक्षेप  
युगपद्बाणानमितांस्तत्र-वीरहा॥ कृष्णादिसर्वयदुषु गरुडे च पृथक्पृथक्॥२१॥ जघानैकेन गरुडं  
कृष्णमेकेन पत्रिणा॥ बलमेकेन च मुने परानपि तथा बली॥२२॥ ततः कृष्णो महावीर्यो  
विष्णुरूपस्सुरारिहा॥ चुकोपातिरणे तस्मिञ्जगर्ज च महेश्वरः॥२३॥ जघान बाणं तरसा  
शार्ङ्गनिस्सृतसच्छरैः॥ अति तद्वलमत्युग्रं युगपत्स्मृतशंकरः॥२४॥ चिच्छेद तद्धनुश्शीघ्रं  
छत्रादिकमनाकुलः॥ हयांश्च पातयामास हत्वा तान्स्वशरैर्हरिः॥२५॥ बाणोऽपि च महावीरो  
जगर्जाति प्रकुप्य ह॥ कृष्णं जघान गदया सोऽपतद्भरणीतले॥२६॥ उत्थायारं ततः कृष्णो युयुधे  
तेन शत्रुणा॥ शिवभक्तेन देवर्षे लोकलीलाऽनुसारतः॥२७॥ एवं द्वयोश्चिरं काल बभूव  
सुमहान्नणः॥ शिवरूपो हरिः कृष्णः स च शैवोत्तमो बली॥२८॥ कृष्णोऽथ कृत्वा समरं चिरं  
बाणेन वीर्यवान्॥ शिवाऽऽज्ञया प्राप्तबलश्चुकोपाति मुनीश्वरः॥२९॥ ततस्सुदर्शनेनाशु  
कृष्णो बाणभुजान्बहून्॥ चिच्छेद भगवाञ्शंभु शासनात्परवीरहा॥३०॥ अवशिष्टा भुजास्तस्य  
चत्वारोऽतीव सुन्दराः॥ गतव्यथो बभूवाशु शंकरस्य प्रसादतः॥३१॥ गतस्मृतिर्यदा बाणः  
शिरश्छेतुं समुद्यतः॥ कृष्णो वीरत्वमापन्नस्तदा रुद्रस्समुत्थितः॥३२॥ रुद्र उवाच॥  
भगवन्देवकीपुत्र यदाज्ञप्तं मया पुरा॥ तत्कृतं च त्वया विप्र मदाज्ञाकारिणा सदा॥३३॥ मा  
बाणस्य शिरश्छिदि संहरस्व सुदर्शनम्॥ मदाज्ञया चक्रमिदं स्यान्मोघं मज्जने सदा॥३४॥ दत्तं  
मया पुरा तुभ्यमनिवार्ये रणे तव॥ चक्रं जयं च गोविन्द निवर्तस्व रणात्ततः॥३५॥ दधीचे  
रावणे वीरे तारकादिपुरेष्वपि॥ विना मदाज्ञां लक्ष्मीश रथाङ्गं नासुचः पुरा॥३६॥ त्वं तु  
योगीश्वरस्साक्षात्परमात्मा जनार्दन॥ विचार्यतां स्वमनसा सर्वभूतहिते रतः॥३७॥ वरमस्य  
मया दत्तं न मृत्युर्भयमस्ति वै॥ तन्मे वचस्सदा सत्यं परितुष्टोऽस्म्यहं तव॥३८॥ पुराऽयं गर्वितो  
मत्तो युद्धं देहीति मेऽब्रवीत्॥ भुजान्कण्डूयमानस्तु विस्मृतात्मगतिहरी॥३९॥ तदाहमशपं तं वै  
भुजच्छेत्ताऽऽगमिष्यति॥ अचिरेणातिकालेन गतगर्वो भविष्यसि॥४०॥ मदाज्ञया हरिः प्राप्तो  
भुजच्छेत्ता तवाऽथ वै॥ निवर्तस्व रणाद्रच्छ स्वगृहं सवधूवरः॥४१॥ इत्युक्तः स तयोर्मैत्रीं  
कारयित्वा महेश्वरः॥ तमनुज्ञाप्य सगणः सपुत्रः स्वालयं ययौ॥४२॥ ॥सनत्कुमार उवाच॥  
इत्याकर्ण्य वचश्शंभोस्संहत्य च सुदर्शनम्॥ अक्षतांगस्तु विजयी तत्कृष्णोऽतःपुरं ययौ॥४३॥

अनिरुद्धं समाश्वास्य सहितं भार्यया पुनः॥ जग्राह रत्नसंघातं बाणदत्तमनेकशः॥४४॥ तत्सखीं  
चित्रलेखां च गृहीत्वा परयोगिनीम्। प्रसन्नोऽभूत्ततः कृष्णः कृतकार्यः शिवाज्ञया॥४५॥ हृदा  
प्रणम्य गिरिशमामंत्र्य च बलेस्सुतम्॥ परिवारसमेतस्तु जगाम स्वपुरीं हरिः॥४६॥ पथि  
जित्वा च वरुणं विरुद्धं तमनेकधा॥ द्वारकां च पुरीं प्राप्तस्समुत्सवसमन्वितः॥४७॥  
विसर्जयित्वा गरुडं सखीन्वीक्ष्योपहस्य च॥ द्वारकायां ततो दृष्ट्वा कामचारी चचार ह॥४८॥  
इति श्रीशिवमहापुराणे द्वितीयायां रुद्रसंहितायां पंचमे युद्धखंडे बाणभुजकृतनगर्वापहारवर्णनं  
नाम पञ्चपञ्चाशत्तमोऽध्यायः॥५५॥

## VI. HARIVAMŚA PURĀṆA \*

(Parva II, Adhyāyas 116-128)

बलेर्बलवतः पुत्रो ज्येष्ठो भ्रातृशतस्य यः॥ वृतो बाहुसहस्रेण दिव्यास्त्रशतधारिणा॥५॥  
असङ्ख्यश्च महाकायैर्महाबलशतैर्वृतः॥ वासुदेवेन स कथं बाणः सङ्ख्ये पराजितः॥६॥  
संरब्धश्चैव युद्धार्थी जीवन्मुक्तः कथं च सः॥ वैशम्पायन उवाच॥ शृणुष्वावहितो  
राजन्कृष्णस्यामिततेजसः॥७॥ मनुष्यलोके बाणेन यथाभूद्विग्रहो महान्॥ वासुदेवेन यत्रासौ  
रुद्रस्कन्दसहायवान्॥८॥ बलिपुत्रो रणश्लाघी जित्वा जीवन्विसर्जितः॥ तथा चास्य वरो दत्तः  
शंकरेण महात्मना॥९॥ नित्यं सांनिध्यतां चैव गाणपत्यं तथाक्षयम्॥ यथा बाणस्य तद्युद्धं  
जीवन्मुक्तो यथा च सः॥१०॥ यथा च देवदेवस्य पुत्रत्वं सोऽसुरो गतः॥ यदर्थं च महद्युद्धं  
तत्सर्वमखिलं शृणु॥११॥ दृष्ट्वा ततः कुमारस्य क्रीडतश्च महात्मनः॥ बलिपुत्रो महावीर्यो  
विस्मयं परमं गतः॥१२॥ तस्य बुद्धिः समुत्पन्ना तपश्चर्तुं सुदुष्करम्॥ रुद्रस्याराधनार्थाय देवस्य  
स्यां यथा सुतः॥१३॥ ततोऽग्लपयदात्मानं तपसा श्लाघते च सः॥ देवश्च परमं तोषं जगाम च  
सहोमया॥१४॥ नीलकण्ठः परां प्रीतिं गत्वा चासुरमब्रवीत्॥ वरं वरय भद्रं ते यत्ते मनसि  
वर्तते॥१५॥ अथ बाणोऽब्रवीद्वाक्यं देवदेवं महेश्वरम्॥ देव्याः पुत्रत्वमिच्छामि त्वया दत्तं  
त्रिलोचन॥१६॥ शंकरस्तु तथेत्युक्त्वा रुद्राणीमिदमब्रवीत्॥ कनीयान्कार्तिकेयस्य पुत्रोऽयं  
प्रतिगृह्यताम्॥१७॥ यत्रोत्थितो महासेनः सोऽग्निजो रुधिरं पुरे॥ तत्रोद्देशे पुरं चास्य भविष्यति  
न संशयः॥१८॥ नाम्ना तच्छोणितपुरं भविष्यति पुरोत्तमम्॥ मयाभिगुप्तं श्रीमन्तं न  
कश्चित्प्रसहिष्यति॥१९॥ ततः स निवसन्बाणः पुरे शोणितसाह्वये॥ राज्यं प्रशासते नित्यं  
क्षोभयन्सर्वदेवताः॥२०॥ अवतीर्य मदोत्सिक्तो बाणो बाहुसहस्रवान्॥ अचिन्तयन्देव-  
गणान्युद्धमाकांक्षते सदा॥२१॥ ध्वजं चास्य ददौ प्रीतः कुमारो ह्यग्नितेजसम्॥ वाहनं चैव

\* Nag Publishers, Delhi, 1985, pp. 343-406

Note : Here, only beginning Adhyāya (116) and ending one (128) are given here, and middle Adhyāyas (117-127) are not reproduced, from the fear of lengthy coverage of more pages.

बाणस्य मयूरं दीप्ततेजसम्॥२२॥ न देवा नच गन्धर्वा न यक्षा नापि पन्नगाः॥ तस्य युद्धे व्यतिष्ठन्त देवदेवस्य तेजसा॥२३॥ त्र्यम्बकेणाभिगुप्तश्च दर्पोत्सिक्तो महासुरः॥ भूयो मृगयते युद्धं शूलिनं सोऽभ्यगच्छत॥२४॥ स रुद्रमभिगम्याथ प्रणिपत्याभिवाद्य च॥ बलिसूनुरिदं वाक्यं पप्रच्छ वृषभध्वजम्॥२५॥ असकृन्निर्जिता देवाः ससाध्याः समरूद्रणाः॥ मया मदबलोत्सेकात्ससैन्येन तवाश्रयात्॥२६॥ इमं देशं समागम्य वसन्ति स्म पुरे सुखम्॥ ते पराजयसंत्रस्ता निराशा मत्पराजये॥२७॥ नाकपृष्ठमुपागम्य निवसन्ति यथासुखम्॥ सोऽहं निराशो युद्धस्य जीवितं नाद्य कामये॥२८॥ अयुध्यतो वृथा ह्येषां बाहूनां धारणं मम॥ तद्बूहि मम युद्धस्य कच्चिदागमनं भवेत्॥२९॥ न मे युद्धं विना देव रतिरस्ति प्रसीद मे॥ ततः प्रहस्य भगवानब्रवीद्वृषभध्वजः॥३०॥ भविता बाण युद्धं वै यथा तच्छृणु दानव॥ ध्वजस्यास्य यदा भङ्गस्तव तात भविष्यति॥ स्वस्थाने स्थापितस्याथ तदा युद्धं भविष्यति॥३१॥ इत्येवमुक्तः प्रहसन्बाणस्तु बहुशो मुदा॥ प्रसन्नवदनो भूत्वा पादयोः पतितोऽब्रवीत्॥ दिष्ट्या बाहुसहस्रस्य न वृथा धारणं मम॥३२॥ दिष्ट्या सहस्राक्षमहं विजेता पुनराहवे॥ आनन्देनाश्रुपूर्णाभ्यां नेत्राभ्यामरिमर्दनः॥ पञ्चाञ्जलिशतैर्देवं पूजयन्पतितो भुवि॥३३॥ ईश्वर उवाच॥ उत्तिष्ठेत्तिष्ठ बाहूनामात्मनः स्वकुलस्य तु॥ सदृशं प्राप्स्यसे वीर युद्धमप्रतिमं महत्॥३४॥ वैशम्पायन उवाच॥ एवमुक्तस्ततो बाणस्त्र्यम्बकेण महात्मना॥ हर्षेणात्युच्छ्रितं शीघ्रं नत्वा स वृषभध्वजम्॥३५॥ शितिकण्ठविसृष्टस्तु बाणः परपुरंजयः॥ ययौ स्वभवनं तत्र यत्र ध्वजगृहं महत्॥३६॥ तत्रोपविष्टः प्रहसन्कुम्भाण्डमिदमब्रवीत्॥ प्रियमावेदयिष्यामि भवतो यन्मनोगतम्॥३७॥ इत्येवमुक्तः प्रहसन्बाणमप्रतिमं रणे॥ प्रोवाच राजन्किं त्वेतद्वक्तुकामोऽसि मत्प्रियम्॥३८॥ विम्मयोत्फुल्लनयनः प्रहर्षादिव भाषसे॥ त्वत्तः श्रोतुमिहेच्छामि वरं किं लब्धवानसि॥३९॥ शितिकण्ठप्रसादेन स्कन्दगोपायनेन च॥ कच्चित्रैलोक्यराज्यं ते व्यादिष्टं शूलपाणिना॥४०॥ अम्य चक्रभयत्रस्ता निवसन्ति जलाशये॥ कच्चिच्छार्ङ्गदापाणेः स्थितम्य परमाहवे॥४१॥ कच्चिदिन्द्रस्तव भयात्पातालमुपयास्पति॥ कच्चिद्विष्णुपरित्रासं विमोक्षयन्ति दितेः सुताः॥४२॥ पातालवासमुत्सृज्य कच्चित्तव बलाश्रयात्॥ विबुधावासनिरता भविष्यन्ति महासुराः॥४३॥ बलिर्विष्णुपराक्रान्तो बद्धस्तवपिता नृप॥ सलिलौघाद्विनिष्क्रम्य कच्चिद्राज्यमवाप्स्यति॥४४॥ दिव्यमाल्याम्बरधरं दिव्यस्त्रगन्धलेपनम्॥ कच्चिद्वैरोचनिं तात द्रक्ष्यामः पितरं तव॥४५॥ कच्चिस्त्रिभिः क्रमैः पूर्वं हताँल्लोकानिमान्प्रभो॥ पुनः प्रत्यानयिष्यामो जित्वा सर्वान्दिवौकसः॥४६॥ स्निग्धगम्भीरनिर्घोषं शंखस्वनपुरोजवम्॥ कच्चिन्नारायणं देवं जेष्यामः समितिंजयम्॥४७॥ कच्चिद्वृषध्वजस्तात प्रसादसुमुखस्तव॥ यथा ते हृदयोत्कम्पः साश्रुबिन्दुः प्रवर्तते॥४८॥ कच्चिदीश्वरतोषेण कार्तिकेयमतेन च॥ प्राप्तवानासि सर्वेषामस्माकं राज्यसम्पदम्॥४९॥ इति कुम्भाण्डवचनैश्चोदितः सोऽसुरोत्तमः॥ बाणो वाणीनसंसक्तां प्रोवाच वदतां वरः॥५०॥ बाण उवाच॥ चिरात्प्रभृति कुम्भाण्ड न युद्धं प्राप्यते मया॥ ततो मया मुदा पृष्टः शीतिकण्ठः प्रतापवान्॥५१॥ युद्धाभिलाषः सुमहान् दव

संजायते नमः॥ अभिप्राप्त्याम्यहं युद्धं मनसस्तुष्टिवर्धनम्॥५२॥ ततोऽहं देवदेवेन हरेणामित्रघातिना॥ प्रहस्य सुचिरं कालमुक्तोऽस्मि वचनं प्रियम्॥ प्राप्यसे सुमहद्युद्धं त्वं बाणाप्रतिमं महत्॥५३॥ मयूरध्वजभङ्गस्ते भविष्यति यदासुरा॥ तदा त्वं प्राप्यसे युद्धे सुमहद्वितिनन्दन॥५४॥ ततोऽहं परमप्रीतो भगवन्तं वृषध्वजम्॥ प्रणम्य शिरसा देवं तवान्तिकमुपागतः॥५५॥ इत्येवमुक्तः कुम्भाण्डः प्रोवाच नृपतिं तदा॥ अहो न शोभनं राजन्यदेवं भाषसे वचः॥५६॥ एवं कथयतोस्तत्र तयोरन्योन्यमुच्छ्रितः॥ ध्वजः पपात वेगेन शक्राशनिसमाहतः॥५७॥ तं तथा पतितं दृष्ट्वा सोऽसुरो ध्वजमुत्तमम्॥ प्रहर्षमतुलं लेभे मेने चाहवमागतम्॥५८॥ ततश्चकम्पे वसुधा शक्राशनिसमा हता॥ ननादान्तर्हितो भूमौ वृषदंशो जगर्ज च॥५९॥ दवानामपि यो देवः सोऽप्यवर्षत वासवः॥ शोणितं शोणितपुरे सर्वतः परमं ततः॥६०॥ सूर्यं भित्वा महोल्का च पपात धरणीतले॥ त्वपक्षे चोदितः मर्यो भरणीं समपीडयत॥६१॥ चैत्यवृक्षेषु सहसा धाराः शतसहस्रशः॥ शोणितस्यास्त्रवन्दोरा निपेतुस्तारका भृशम्॥६२॥ राहुरग्रसदादित्यमपर्वणि विशांपते॥ लोकक्षयकरे काले निर्घातश्चापतन्महान्॥६३॥ दक्षिणां दिशमास्थाय धूमकेतुः स्थितोऽभवत्॥ अनिशं चाप्यविच्छिन्ना ववुर्वाताः सुदारुणाः॥६४॥ श्वेतलोहितपर्यन्तः कृष्णग्रीवस्तडिद्द्युतिः॥ त्रिवर्णपरिघो भानुः सन्ध्यारागमथावृणोत्॥६५॥ वक्रमङ्गारकश्चक्रे कृत्तिकासु भयंकरः॥ बाणस्य जन्मनक्षत्रं भर्त्सयन्निव सर्वशः॥६६॥ अनेकशाखश्चैत्यश्च निपपात महीतले॥ अर्चितः सर्वकन्याभिर्दानवानां महात्मनाम्॥६७॥ एवं विविधरूपाणि निमित्तानि निशामयन्॥ बाणो बलमदोन्मत्तो निश्चयं नाधिगच्छति॥६८॥ विचेतास्त्वभवत्प्राज्ञः कुम्भाण्डस्तत्त्वदर्शिवान्॥ बाणस्य सचिवस्तत्र कीर्तयन्बहु किल्बिषम्॥६९॥ उत्पाता ह्यत्र दृश्यन्ते कथयन्तो न शोभनम्॥ तव राज्यविनाशाय भविष्यन्ति न संशयः॥७०॥ वयं चान्ये च सचिवा भृत्या ये च तवानुगाः क्षयं यास्यन्ति न चिरात्सर्वे पार्थिवदुर्नयात्॥७१॥ यथा शक्रध्वजतरोः स्वदर्पात्यतनं भवेत्॥ बलमाकांक्षतो मोहात्तथा बाणस्य नर्दतः॥७२॥ देवदेवप्रासादात्तु त्रैलोक्यविजयं गतः॥ उत्सेकादृश्यते नाशो युद्धाकांक्षी ननर्द ह॥७३॥ बाणः प्रीतमनास्त्वेवं पपौ पानमनुत्तमम्॥ दैत्यदानवना स्त्रीभिः सार्द्धमुत्तमविक्रमः॥७४॥ कुम्भाण्डश्चिन्तयाविष्टो राजवेश्माभ्ययात्तदा॥ अचिन्तयच्च तत्त्वार्थं तैस्तैरुत्पातदर्शनैः॥७५॥ राजा प्रमादी दुर्बुद्धिर्जितकाशी महासुरः॥ युद्धमेवाभिलषते न दोषान्मन्यते मदात्॥७६॥ महोत्पातभयं चैव न तन्मिथ्या भविष्यति॥ अपीदानीं भवेन्मिथ्या सर्वमुत्पातदर्शनम्॥७७॥ इह त्वास्ते त्रिनयनः कार्तिकेयश्च वीर्यवान्॥ तेनोत्पन्नोऽपि दोषो नः कच्चिद्गच्छेत्पराभवम्॥७८॥ उत्पन्नदोषप्रभवः क्षयोऽयं भविता महान्॥ दोषाणां न भवेन्नाश इति मे धीयते मतिः॥७९॥ नियतं दोष एवायं भविष्यति न संशयः॥ दौरात्म्यान्पतेरस्य दोषभूता हि दानवाः॥८०॥ देवदानवसङ्गानां यः कर्ता भुवनप्रभुः॥ भगवान्कार्तिकेयश्च कृतवाँल्लोहिते पुरे॥८१॥ प्राणैः प्रियतरो नित्यं भविष्यति गुहः सदा॥ तद्विशिष्टश्च, बाणोऽपि शिवस्य सततं प्रियः॥८२॥ दर्पोत्सेकात्तु

नाशाय वरं याचितवान्भवम्॥ युद्धहेतोः स लुब्धस्तु सर्वथा न भविष्यति॥८३॥ यदि विष्णुपुरोगानामिन्द्रादीनां दिवौकसाम्। भवित्री ह्यभवत्प्राप्तिर्भवहस्ताकृतं भवेत्॥८४॥ एतयोश्च हि को युद्धं कुमारभवयोरिह॥ शक्तो दातुं समागम्य बाणसाहाय्यकांक्षिणोः॥८५॥ न च देववचो मिथ्या भविष्यति कदाचन॥ भविष्यति महद्युद्धं सर्वदैत्यविनाशनम्॥८६॥ स एवं चिन्तयाविष्टः कुम्भाण्डस्तत्त्वदर्शिवान्॥ स्वस्तिप्रणिहितां बुद्धिं चकार स महासुरः॥८७॥ ये हि देवैर्विरुध्यन्ते पुण्यकर्मभिराहवे॥ यथा बलिर्नियमितस्तथौ ते यान्ति संक्षयम्॥८८॥ इति श्रीमहाभारतेखिलेषु हरिवंशे विष्णुपर्वणि बाणयुद्धे षोडशाधिकशततमोऽध्यायः॥११६॥ वैशम्पायन उवाच ॥ क्रीडाविहारोपगतः कदाचिदभवद्भवः॥ देव्या सह नदीतीरे रम्ये श्रीमति स प्रभुः॥१॥ शतानि तत्राप्सरसां चिक्रीडुश्च समन्ततः॥ सर्वर्तुक्रवने रम्ये गन्धर्वपतयस्तथा॥२॥ कुसुमैः पारिजातस्य पुष्पैः सन्तानकस्य च॥ गन्धोद्दाममिवाकाशं नदीतीरं तु सर्वशः॥३॥ वेणुवीणामृदङ्गैश्च पणवैश्च सहस्रशः॥ वाद्यमानैः स शुश्राव गीतमप्सरसां तदा॥४॥ सूतमागधकल्पैश्च स्तुवन्नप्सरसां गणाः॥ देवदेवंसुवपुषं स्रग्विणं रक्तवाससम्॥५॥ श्रीमहेशं देवदेवमर्चयन्ति मनोरमम्॥ ततस्तुदेव्या रूपेण चित्रलेखा वराप्सराः॥६॥ भवं प्रसादयामास देवी च प्राहसत्तदा॥ प्रसादयन्तीमीशानं प्रहसन्त्यप्सरो गणाः॥७॥ भवस्य पार्षदा दिव्या नानारूपा महौजसः॥ देव्या ह्यतुङ्गया सर्वे क्रीडन्ते तत्राह॥८॥ अथ ते पार्षदास्तत्र रहस्ये सुविपश्चितः॥ महादेवस्य रूपेण तच्चिह्नं रूपमास्थिताः॥९॥ ततो देव्या सुरूपेण लोलयावदनेन च॥ देवी प्रहासं मुमुचे ताश्चैवाप्सरसस्तदा॥ ततः किलकिलशब्दः प्रादुर्भूतः समन्ततः॥१०॥

द्वारकां प्रस्थितः शौरिः शचीपतिसहायवान्॥ तत्र देवाः समरुतः ससाध्याः सिद्धचारणाः॥१॥ गन्धर्वाप्सरसश्चैव किंनराश्चान्तरिक्षगाः॥ अनुगच्छन्ति भूतेशं सर्वभूतादि-मव्ययम्॥२॥ आदित्या वसवो रुद्रा अश्विनौ यक्षराक्षसाः॥ विद्याधरगणाश्चैव ये चान्ये सिद्धचारणाः॥ गच्छन्तमनुगच्छन्ति यशसा विजयेन च॥३॥ नारदश्च महाभागः प्रस्थितो द्वारकां प्रति॥ तुष्टो बाणजयं दृष्ट्वा वरुणं च कलिप्रियः॥४॥ कैलासशिखरप्रख्यैः प्रासादैः कन्दरैः शुभैः॥ दूरान्निशाम्य मधुहा द्वारकां द्वारमालिनीम्॥५॥ पाञ्चजन्यस्य निर्घोषं चक्रे चक्रगदाधरः॥ संज्ञां प्रयच्छते देवो द्वारकापुरवासिनाम्॥६॥ देवानुयाननिर्घोषं पाञ्चजन्यस्य निःस्वनम्॥ श्रुत्वा द्वारवतीं सर्वे प्रहर्षमतुलं गताः॥७॥ पूर्णकुम्भैश्च लाजैश्च बहुविन्यस्तविस्तरैः॥ द्वारोपशोभितां कृत्वा सर्वा द्वारवतीं पुरीम्॥८॥ सुश्लिष्टरथ्यां सश्रीकां बहुरत्नोपशोभिताम्॥ विप्राश्चार्घ्यं समादाय यथैव कुलनैगमाः॥९॥ जयशब्दैश्च विविधैः पूजयन्ति स्म माधवम्॥ वैनतेये तमासीनं नीलाञ्जनचयोपमम्॥१०॥ ववन्दिरे तदा कृष्णं श्रिया परमया युतम्॥ तमानुपूर्व्या वर्णाश्च पूजयन्ति महाबलम्॥११॥ अनन्तं केशिहन्तारं श्रेष्ठिपूर्वाश्च श्रेणयः॥ ऋषिभिर्देवगन्धर्वैश्चारणैश्च समन्ततः॥१२॥ स्तूयते पुण्डरीकाक्षो

द्वारकोपवने स्थितः॥ तदाश्चर्यमपश्यन्त दाशार्हगणसत्तमाः॥१३॥ प्रहर्षमतुलं प्राप्ता दृष्ट्वा  
 कृष्णं महाभुजम्॥ बाणं जित्वा महादेवमायान्तं पुरुषोत्तमम्॥१४॥ द्वारकावासिनां  
 वाचश्चरन्ति बहुधा तदा॥ प्राप्ते कृष्णे महाभागे यादवानां महारथे॥१५॥ गत्वा च दूरमध्वानं  
 सुपर्णो द्रुतमागतः॥ धन्याः स्मोऽनुगृहीताः स्मो येषां वै जगतः पिता॥१६॥ रक्षिता चैव गोप्ता  
 च दीर्घबाहुर्महाभुजः॥ वैनतेयं समारुह्य जित्वा बाणं सुदुर्जयम्॥१७॥ प्राप्तोऽयं पुण्डरीकाक्षो  
 मनांस्याह्लादयन्निव॥ एवं कथयतामेव द्वारकावासिना तदा॥१८॥ वासुदेवगृहं देवा विविशुस्ते  
 महारथाः॥ अवतीर्य सुपर्णात्तु वासुदेवो बलस्तदा॥१९॥ प्रद्युम्नश्चानिरुद्धश्च गृहान्  
 प्रविविशुस्तदा॥ ततो देवविमानानि संचरन्ति तदा दिवम्॥१२०॥ अवस्थितानि दृश्यन्ते  
 नानारूपाणि सर्वशः॥ हंसर्षभमृगैर्गजैर्वासिसारसबर्हिणैः॥ भास्वन्ति तानि दृश्यन्ते विमानानि  
 सहस्रशः॥२१॥ अथ कृष्णोऽब्रवीद्वाक्यं कुमारांस्तान्सहस्रशः॥ प्रद्युम्नादीन्समस्तांस्तु श्लक्ष्णं  
 मधुरया गिरा॥२२॥ एते रुद्रास्तथादित्या वसवोऽथाश्विनावपि॥ साध्या देवास्तथान्ये च  
 वन्दध्वं च यथाक्रमम्॥२३॥ सहस्राक्षं महाभागं दानवानां भयंकरम्॥ वन्दध्वं सहिताः शक्रं  
 सगणं नागवाहनम्॥२४॥ सप्तर्षयो महाभागा भृग्वाङ्गिरसमाश्रिताः॥ ऋषयश्च महात्मानो  
 वन्दध्वं च यथासुखम्॥२५॥ एते चक्रधराश्चैव तानवन्दत सर्वशः॥ सागराश्च हृदाश्चैव  
 मत्प्रियार्थमिहागताः॥२६॥ दिशश्च विदिशश्चैव वन्दध्वं च यथाक्रमम्॥ वासुकिप्रखाश्चैव  
 नागा वै सुमहाबलाः॥२७॥ गावश्च मत्प्रियार्थं वै वन्दध्वं च यथाक्रमम्॥ ज्योतिंषि  
 सहनक्षत्रैर्यक्षराक्षसकिन्नरैः॥२८॥ आगता मत्प्रियार्थं वै वन्दध्वं च यथाक्रमम्॥ वासुदेववचः  
 श्रुत्वा कुमाराः प्रणताः स्थिताः॥२९॥ यथाक्रमेण सर्वेषां देवतानां महात्मनाम्॥ सर्वान्  
 दिवौकसो दृष्ट्वा पौरा विस्मयमागताः॥१३०॥ पूजार्थमथ संभारान्प्रगृह्य द्रुतमागताः॥ अहो  
 सुमहदाश्चर्यं वासुदेवस्य संश्रयात्॥३१॥ प्राप्यते यदिहास्माभिरिति वाचश्चरन्त्युत॥  
 ततश्चन्दनचूर्णैश्च गन्धपुष्पैश्च सर्वशः॥३२॥ किरन्ति पौराः सर्वास्तान्पूजयन्तो दिवौकसः॥  
 लाजैः प्रणामैर्धूपैश्च वाग्बुद्धिनियमैस्तथा॥३३॥ द्वारकावासिनः सर्वे पूजयन्ति दिवौकसः॥  
 आहुकं वासुदेवं च साम्बं च यदुनन्दनम्॥३४॥ सात्यकिं चोल्मुकं चैव विप्रशुं च महाबलम्॥  
 अक्रूरं च महाभागं तथा निषधमेव च॥३५॥ एतान्परिष्वज्य तदा मूर्ध्नि चाघ्राय वासवः अथ  
 शक्रो महाभागः समक्षं यदुमण्डले॥३६॥ स्तुवन्तं केशिहन्तारं तत्रोवाचोत्तरं वचः॥ सात्त्वतं  
 सात्त्वतामेष सर्वेषां यदुनन्दनम्॥३७॥ मोक्षयित्वा रणेचैव यशसा पौरुषेण च॥ महादेवस्य  
 मिषतो गुहस्य च महात्मनः॥३८॥ एष बाणं रणे जित्वा द्वारकां पुनरागतः॥ सहस्रबाहोर्बाहूनां  
 कृत्वा द्वयमनुत्तमम्॥३९॥ स्थापयित्वा द्विबाहुत्वे प्राप्तोऽयं स्वपुरं हरिः॥ यदर्थं जन्म कृष्णस्य  
 मानुषेषु महात्मनः॥१४०॥ तदप्यवसितं कार्यं नष्टशोका वयं कृताः॥ पिबतां मधु माध्वीकं  
 भवतां प्रीतिपूर्वकम्॥४१॥ कालो यास्यत्यविरसं विषयेष्वेव त्यज्यताम्॥ बाहूनां संश्रयात्सर्वे  
 वयमस्य महात्मनः॥४२॥ प्रणष्टशोका रंस्यामः सर्व एव यथासुखम्॥ एवं स्तुत्वा सहस्राक्षः  
 केशवं दानवान्तकम्॥४३॥ आपृच्छ्यतं महाभागाः सर्वदेवगणैर्वृतः॥ ततः पुनः परिष्वज्य कृष्णं



लोकनमस्कृतम्॥ पुरंदरो दिवं यातः सह देवमरुद्गणैः॥४४॥ ऋषयश्च महात्मानो  
जयाशीर्भिर्महौजसम्॥ यथागतं पुनर्याता यक्षराक्षसकिन्नराः॥४५॥ पुरंदरे दिवं याते पद्मनाभो  
महाबलः॥ अपृच्छत महाभागः सर्वान्कुशलमव्ययम्॥४६॥ ततः किलकिलाशब्दं निर्वमन्तः  
सहस्रशः॥ गच्छन्ति कौमुदीं द्रष्टुं सोऽनघः प्रीयते सदा॥४७॥ द्वारकां प्राप्य कृष्णस्तु रेमे  
यदुगणैः सह॥ विविधान्सर्वकामार्थान् श्रिया परमया युतः॥४८॥ इति श्रीमहाभारते खिलेषु  
हरिवंशे विष्णुपर्वणि द्वारकायां गमने सप्तविंशत्यधिकशततमोऽध्यायः॥१२७॥

### BRAHMA PURĀṆA\*

(Adhyāyas 96 & 97)

व्यास उवाच। प्रद्युम्नाद्या हरेः पुत्रा रुक्मिण्यां कथिता द्विजाः॥ भान्वादिकांश्च वै  
पुत्रान्सत्यभामा व्यजायत॥१॥ दीप्तिमन्तः प्रपक्षाद्या रोहिण्यास्तनया हरेः॥  
बभूवुर्जाम्बवत्याश्च साम्बाद्या बाहुशालिनः॥२॥ तनया भद्रविन्दाद्या नाग्रजित्यां महाबलाः॥  
संग्रामजित्प्रधानास्तु शैब्यायां चाभवन्सुताः॥३॥ वृकाद्यास्तु सुता माद्री गात्रवत्प्रमुखान्सुतान्॥  
अवाप लक्ष्मणा पुत्रान्कालिन्दाश्च श्रुतादयः॥४॥ अन्यासां चैव भार्याणां समुत्पन्नानि  
चक्रिणः॥ अष्टा युतानि पुत्राणां सहस्राणि शतं तथा॥५॥ प्रद्युम्नः प्रथमस्तेषां सर्वेषां  
रुक्मिणीसुतः॥ प्रद्युम्नादनिरुद्धोऽभूद्ब्रह्मस्तस्मादजायत॥६॥ अनिरुद्धो रणे रुद्धो बलेः पौत्रीं  
महाबलः॥ बाणस्य तनयामूषामुपयेमे द्विजोत्तमाः॥७॥ यत्र युद्धमभूद्धोरं हरिशंकरयोर्महत्॥  
छिन्नं सहस्रं बाहूनां यत्र बाणस्य चक्रिणा॥८॥ मुनय ऊचुः॥ कथं युद्धमभूद्ब्रह्मनुषार्थं  
हरकृष्णयोः॥ कथं क्षयं च बाणस्य बाहूनां कृतवान्हरिः॥९॥ एतत्सर्वं महाभाग वक्तुमर्हसि  
नोऽखिलम्॥ महत्कौतूहलं जातं श्रोतुमेतां कथां शुभम्॥१०॥ ॥ व्यासुवाच॥ उषा बाणसुता  
विप्राः पार्वतीं शंभुना सह॥ क्रीडन्तिमुपलक्ष्योच्चैः स्पृहां चक्रे तदा स्वयम्॥११॥ ततः  
सकलचित्तज्ञा गौरी तामाह भामिनीम्॥ अलमत्यनुतापेन भर्ता त्वमपि रंस्यसे॥१२॥ ॥ व्यास  
उवाच॥ इत्युक्ता सा तदा चक्रे कदेति मतिमात्मनः॥ को वा भर्ता ममेत्येनां पुनरप्याह  
पार्वती॥१३॥ ॥ पार्वत्युवाच॥ वैशाखे शुक्लद्वादश्यां स्वप्ने योऽभिभवंतव॥ करिष्यति स ते  
भर्ता राजपुत्रि भविष्यति॥१४॥ ॥ व्यास उवाच॥ तस्यां तिथौ पुमान्स्वप्ने यथा देव्या  
उदीरितः॥ तथैवाभिभवं चक्रे रागं चक्रे च तत्र सा॥ ततः प्रबुद्धा पुरुषं नापश्यत्सा  
तमुत्सुका॥१५॥ उषोवाच॥ क्व गतोऽसीति निर्लज्जा द्विजाश्चोक्तवती सखीम्॥ बाणस्य  
मन्त्री कुम्भाण्डश्चित्रलेखा तु तत्सुता॥१६॥ तस्याः सख्यभवत्सा च प्राह कोऽयं त्वयोच्यते॥

\* *Brahmā Purāṇa*, Ed: Rajendranatha Sharma, Nag Publishers, Delhi, 1985, pp. 118-119

यदा लज्जाकुला नास्यै कथयामास सा सखी॥१७॥ तदा विश्वासमानीय सर्वमेवाशृणोद्वचः॥  
 विदितायां तु तामाह पुनरूपा यथोदितम्॥ देव्या तथैव तत्प्राप्तौ योऽभ्युपायः कुरु द्रुतम्॥१८॥  
 ॥व्यास उवाच॥ ततः पटे सुरान्दैत्यानान्धर्वाश्च प्रधानतः॥ मनुष्यांश्चाभिलिख्यासौ  
 चित्रलेकाऽप्यदर्शयत्॥१९॥ अपास्य सा तु गन्धर्वास्तथोरगसुरासुरान्॥ मनुष्येषु ददौ दृष्टिं  
 तेष्वप्यन्धकवृष्णिषु॥२०॥ कृष्णरामौ विलोक्याऽऽसीत्सुभूर्लज्जावती तदा॥ प्रद्युम्नदर्शने  
 व्रीडादृष्टिं निन्ये ततो द्विजाः॥२१॥ दृष्टमात्रे ततः कान्ते प्रद्युम्नतनये तदा॥ सोऽयं सोऽयं  
 ममेत्युक्ते तया सा योगगामिनी॥ ययौ द्वारवतीमूषां समाश्वास्य ततः सखीम्॥२२॥ इति  
 श्रीब्रह्मपुराणे बाणयुद्धोपाख्यानं नाम षण्णवतितमोऽध्यायः॥१६॥ ॥ व्यासुवाच॥ बाणोऽपि  
 प्रणिपत्याग्रे ततश्चाऽऽह त्रिलोचनम्॥ देव बाहुसहस्रेण निर्विण्णोऽहं विनाऽऽहवम्॥१॥  
 क्वचिन्ममैषां बाहूनां साफल्यकरणो रणः॥ भविष्यति विना युद्धं भाराय मम किं भुजैः॥२॥  
 शंकर उवाच॥ अपूर्वध्वजभङ्गस्ते यदा बाण भविष्यति॥ पिशिताशिजनानन्दं प्राप्स्यसि त्वं तदा  
 रणम्॥३॥ ॥व्यास उवाच॥ ततः प्रणम्य मुदितः शंभुमभ्यागतो गृहान्॥ भग्नं  
 ध्वजमथाऽऽलोक्य हृष्टो हर्षं वा परं ययौ॥४॥ एतस्मिन्ने काले तु योगविद्यावलेन तम्॥  
 अनिरुद्धमथाऽऽनिन्ये चित्रलेखा वरा सखी॥५॥ कन्यान्तःपुरमध्ये तं रममाणं सहोषया॥  
 विज्ञाय रक्षिणो गत्वा शशंसुदैत्यभूपतेः॥६॥ व्यादिष्टं किंकराणां तु सैन्यं तेन महात्मना॥  
 जघान परिघं लौहमादाय परवीरहा॥७॥ हतेषु तेषु बाणोऽपि रथस्थस्तद्वधोद्यतः॥ युध्यमानो  
 यथाशक्ति यदा वीरेण निर्जितः॥८॥ मायया युयुधे तेन स तदा मन्त्रचोदितः॥ ततश्च  
 पन्नगास्त्रेण बबन्ध यदुनन्दनम्॥९॥ द्वारवत्यां क्व यातोऽसावनिरुद्धेति जल्पताम्॥  
 यदूनामाचक्षे तं बद्धं बाणेन नारदः॥१०॥ तं शोणितपुरे श्रुत्वा नीतं विद्याविदग्धया॥  
 योषिता प्रत्ययं जग्मुर्यादिवानां मतैरिति॥११॥ ततो गरुडमारुह्य स्मृतमात्रागतं हरिः॥  
 बलप्रद्युम्नसहितो बाणस्य प्रययौ पुरम्॥१२॥ पुरीप्रवेशे प्रमथैर्युद्धमासीन्महाबलैः॥ ययौ  
 बाणपुराभ्याशं नीत्वा तान्संक्षयं हरिः॥१३॥ ततस्त्रिपादस्त्रिशिरा ज्वरो माहेश्वरो महान्॥  
 बाणरक्षार्थमत्यर्थं युयुधे शार्ङ्गधन्वना॥१४॥ तद्भस्मस्पर्शसंभूततापं कृष्णाङ्गसंगमात्॥ अवाप  
 बलदेवोऽपि समं संमीलितेक्षणः॥१५॥ ततः संयुध्यमानस्तु सह देवेन शार्ङ्गिणा॥ वैष्णवेन  
 ज्वरेणाऽऽशु कृष्णदेहान्निराकृतः॥१६॥ नारायणभुजाघातपरिपीडनविह्वलम्॥ तं वीक्ष्य  
 क्षम्यतामस्येत्याह देवः पितामहः॥१७॥ ततश्च क्षान्तमेवेति प्रोच्य तं वैष्णवं ज्वरम्॥  
 आत्मन्येव लयं निन्ये भगवान्मधुसूदनः॥१८॥ मम त्वया समं युद्धं ये स्मरिष्यन्ति मानवाः॥  
 विज्वरास्ते भविष्यन्तीत्युक्त्वा चैनं ययौ हरिः॥१९॥ ततोऽग्नीन्भगवान्पञ्च जित्वा नीत्वा क्षयं  
 तथा ॥ दानवानां बलं विष्णुश्चूर्णयामास लीलया॥२०॥ ततः समस्तसैन्येन दैतेयानां बलेः  
 सुतः॥ युयुधे शंकरश्चैव कार्तिकेयश्च शौरिणा॥२१॥ हरिशंकरयोर्युद्धमतीवाऽऽसीत्सुदारुणम्॥  
 चुक्षुभुः सकला लोकाः शस्त्रास्त्रैर्बहुधाऽर्दिताः॥२२॥ प्रलयोऽयमशेषस्य जगतो नूनमागतः॥  
 मेनिरे त्रिदशा यत्र वर्तमाने महाहवे॥२३॥ जृम्भणास्त्रेण गोविन्दो जृम्भयामास शंकरम्॥ ततः

प्रणेशुर्देतेयाः प्रमथाश्च समन्ततः॥२४॥ जृम्भाभिभूतश्च हरो रथोपस्थमुपाविशत्॥ न  
 शशाक तदा योद्धुं कृष्णेनाक्लिष्टकर्णणा॥२५॥ गरुडक्षतवाहश्च प्रद्युम्नास्त्रेण पीडितः॥  
 कृष्णहुंकाशारनिर्धूतक्तिश्चाप ययौ गुहः॥२६॥ जृम्भिते शंकरे नष्टे दैत्यसैन्ये गुहे जिते॥ नीते  
 प्रमथसैन्ये च संक्षयं शार्ङ्गधन्वना॥२७॥ नन्दीशसंगृहीताश्वमधिरूढो महारथम्॥  
 बाणस्तत्राऽऽययौ योद्धुं कृष्णकार्ष्णिबलैः सह॥२८॥ बलभद्रो महावीर्यो बाणसैन्यमनेकधा॥  
 विव्याध बाणैः प्रद्युम्नो धर्मतश्चापला यतः॥२९॥ आकृष्य लाङ्गलाग्रेण मुशलेन च  
 पोथितम्॥ बलं बलेन ददृशे बाणो बाणैश्च चक्रिणः॥३०॥ ततः कृष्णस्य बाणेन  
 युद्धमासीत्समासतः॥ परस्परं तु संदीप्तान्कायत्राणविभेदिनः॥३१॥ कृष्णश्चिच्छेद  
 बाणांस्तान्बाणेन प्रहिताञ्छरैः॥ बिभेद केशवं बाणो बाणं विव्याध चक्रधृक्॥३२॥ मुमुचाते  
 तथाऽस्त्राणि बाणकृष्णौ जिगीषया॥ परस्परक्षतिपरौ परिघांश्च ततो द्विजाः॥३३॥  
 छिद्यमानेष्वशेषेषु शस्त्रेष्वस्त्रे च सीदति॥ प्राचुर्येण हरिर्बाणं हन्तुं चक्रे ततो मनः॥३४॥  
 ततोऽर्कशतसंभूततेजसा सदृशद्युतिः॥ जग्राह दैत्यचक्रारिर्हरिश्चक्रं सुदर्शनम्॥३५॥ मुञ्चतो  
 बाणनाशाय तच्चक्रं मधुविद्विषः॥ नग्ना दैतेयविद्याऽभूत्कोटरी पुरतो हरेः॥३६॥ तामग्रतो  
 हरिर्दृष्ट्वा मीलिताक्षः सुदर्शनम्॥ मुमोच बाणमुद्दिश्य छेतुं बाहुवनं रिपोः॥३७॥ क्रमेणास्य तु  
 बाहूनां बाणस्याच्युतचोदितम्॥ छेदं चक्रेऽसुरस्याशु शस्त्रास्त्रक्षेपणाद्भुतम्॥३८॥ छिन्ने बाहुवने  
 तत्तु करस्थं मधुसूदनः॥ मुमुक्षुर्बाणनाशाय विज्ञातस्त्रिपुरद्विषा॥३९॥ स उत्पत्याऽऽह गोविन्दं  
 सामपूर्वमुमापतिः॥ विलोक्य बाणं दोर्दण्डच्छेदासूक्ष्माववर्षिणम्॥४०॥ रुद्र उवाच॥ कृष्ण  
 कृष्ण जगन्नाथ जाने त्वां पुरुषोत्तमम्॥ परेशं परमात्मानमनादिनिधनं परम्॥४१॥  
 देवतिर्यङ्मनुष्येषु शरीरग्रहणात्मिका॥ लीलेयं तव चेष्टा हि दैत्यानां वधलक्षणा॥४२॥  
 तत्प्रसीदाभयं दत्तं बाणस्यास्य मया प्रभो॥ तत्त्वया नानृतं कार्यं यन्मया व्याहृतं वचः॥४३॥  
 अस्मत्संश्रयवृद्धोऽयं नापराधस्तवाव्ययः॥ मया दत्तवरो दैत्यस्ततस्त्वां क्षमयाम्यहम्॥४४॥  
 ॥व्यास उवाच॥ इत्युक्तः प्राह गोविन्दः शूलपाणिमुमापतिम्॥ प्रसन्नवदनो भूत्वा  
 गतामर्षोऽसुरं प्रति॥४५॥ ॥श्रीभगवानुवाच॥ युष्मद्वत्तवरो बाणो जीवतादेष शंकरा॥  
 त्वद्वाक्यगौरवादेतन्मया चक्रं निवर्तितम्॥४६॥ त्वया यदभयं दत्तं तद्वत्तमभयं मया॥  
 मत्तोऽविभिन्नमात्मानं द्रष्टुमर्हसि शंकरा॥४७॥ योऽहं स त्वं जगच्चेदं सदेवासुरमानुषम्॥  
 अविद्यामोहितात्मानः पुरुषा भिन्नदर्शिनः॥४८॥ ॥व्यास उवाच॥ इत्युक्त्वा प्रययौ कृष्णः  
 प्राद्युम्निर्यत्र तिष्ठति॥ तद्वन्धफणिनो नेशुर्गरुडानिलशोषिताः॥४९॥ ततोऽनिरुद्धमारोप्य  
 सपत्नीकं गरुत्मति॥ आजग्मुर्द्वारिकां रामकार्ष्णिदामोदराः पुरीम्॥५०॥ इति श्रीब्रह्मपुराणे  
 बाणयुद्धे उषानिरुद्धानयनं नाम सप्तनवतितमोऽध्यायः॥९७॥



## CHAPTER - IV

### UṢĀHARAṆAKĀVYA – A MAHĀKĀVYA : JUSTIFICATION

In his well known work - *Kāvyaprakāśa*, Mammaṭa states that कवेः भारती - i.e., speech of the poet (i.e. poetry) unfolds a creation known as poetical creation which consists of various things and situations that the poet presents to us in his work. And, poetical creation of the poet is superior to that of Brahman; because, poetical creation is not dependent on anything other than the poet's speech; Brahman on the other hand, has necessarily to depend on certain external causes in order to bring into existence his creation.<sup>1</sup>

Verily, in the field of Sanskrit literature, any long poem cannot be regarded as a *Mahākāvya*. However, Sanskrit rhetoricians have laid down essential characteristics which have to be incorporated in the composition of *Mahākāvya* by a poet. The characteristics laid down by the rhetoricians like Bhāmaha, Daṇḍin, Viśvanātha etc., are often referred to by the scholars to justify a poem as a *Mahākāvya*. They are as under :

Bhāmaha states :

सर्गबन्धोऽभिनेयार्थं तथैवाख्यायिकाकथे ।  
अनिबद्धं च काव्यादि तत्पुनः पञ्चधोच्यते ॥  
सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।  
अग्राम्यशब्दमर्थं च सालङ्कारं सदाश्रयम् ॥  
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।  
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥  
चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।  
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥

1. नियतिकृतनियमरहितां ह्यद्वैकमयीमनन्यपरतन्त्राम् ।  
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥

Mammaṭa, *Kāvyaprakāśa*, Vol-I, Oriental Research Institute, Mysore, 1974, I.1., p.10.

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः।  
 न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया॥  
 यदि काव्यशरीरस्य न स व्यापितयेष्यते।  
 न चाभ्युदयभाक् तस्य मुधादौ ग्रहणं स्तवे॥ <sup>2</sup>

Daṇḍin lays down :

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम्।  
 आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्॥  
 इतिहासकथोद्धतमितरद्धा सदाश्रयम्।  
 चतुर्वर्गफलोपेतं चतुरोदात्तनायकम्॥  
 नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः।  
 उद्यानसलिलक्रीडामधुपानरतोत्सवैः॥  
 विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः।  
 मन्त्रदूतप्रयाणाजिनायकाभ्युदयरपि॥  
 अलङ्कृतमसंक्षिप्तं रसभावनिरन्तरम्।  
 सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः॥  
 सर्वत्रभिन्नवृत्तान्तरुपेतं लोकरञ्जकम्।  
 काव्यं कल्पान्तरस्थायि जायेत सदलङ्कृति॥  
 न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति।  
 यद्युपात्तेषु सम्पत्तिराराधयति तद्विदः॥  
 गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम्।  
 निराकरणमित्येष मार्गः प्रकृतिसुन्दरः॥  
 वंशवीर्यश्रुतादीनि वर्णयित्वा रिपोरपि।  
 तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः॥ <sup>3</sup>

Viśvanātha puts forth ;

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः।  
 सद्गुणः क्षत्रियो वाऽपि धीरोदात्तगुणान्वितः॥  
 एकवंशभवा भूपाः कुलजा बहवोपि वा।  
 शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते॥

2. Bhāmaha, *Kāvyalaṅkāra*.

3. Daṇḍin, *Kāvyādarśa*.

अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः।  
 इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम्॥  
 चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत्।  
 आदौ नमस्क्रियाऽऽशीर्वा वस्तुनिर्देश एव वा॥  
 क्वचिन्निन्दा खलादीनां सतां च गुणवर्णनम्।  
 एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः॥  
 नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह।  
 नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते॥  
 सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत्।  
 सन्ध्यासूर्येन्दुरजनीप्ररोषध्वान्तवासराः॥  
 प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः।  
 सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः॥  
 रणप्रयाणोपयममन्त्रपुत्रोदयादयः।  
 वर्णनीया यथायोगं साङ्गोपाङ्गा अमी दश॥  
 कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा।  
 नामास्य सर्गोपादेयकथया सर्गनाम तु॥<sup>4</sup>

A close reading of the above characteristics makes it clear that Bhāmaha and Daṇḍin have many points in common, and Viśvanātha has some adding points. Therefore, those characteristics may be as follows :

- 1) A Mahākāvya should begin with either a blessing or a salutation or an indication of its subject matter which should be an exalted one, either historical or otherwise.
- 2) It should contain a delineation of four goals of human life and must have, as its hero a great and generous person.
- 3) It should consist of the descriptions of cities, oceans, hills, seasons, moon-rise, sun-rise, sports in gardens and in waters, drinking scenes, love-festivals, separation of lovers, their marriage, nuptials and birth of a son, consultation with ministers sending of envoys, army-campaigns, war and hero's triumph.

4. Viśvanātha, *Sāhityadarpaṇa*, Ed. Shesharaja Sharma Regmi, Krishnadas Academy, Varanasi, 1989, p. 590-594 [VI. 315-328]

- 4) Its cantos should be eight or more, and should be continuously filled with sentiments and charming figures of speech.
- 5) The cantos should not be too long, should be well set with metres pleasing to the ears, and it should end in a different metre.
- 6) The virtues of the hero should be first described and then his victory over his rivals, whose qualities should be also be narrated.
- 7) It should be named after the poet, or the story, or the hero or someone else; similarly the cantos may be named after the happening contained in them respectively.
- 8) A canto should generally deal with one incident only and should hint at the end the incident of the following canto.
- 9) The hero need not be necessarily one only; and there may be many more of the same dynasty.
- 10) It should contain censure of the wicked and the praise of the good.
- 11) Even if, any of these are wanting, still it does become acceptable as a *Mahākāvya* if the structure of its parts is pleasing.
- 12) It should be simple, easy to understand and imparting advice to the readers.

In his introduction to *Gadyarukmiṇīśavijaya* Dr. D.N. Shanbhag's critical remark may be noted here : "A perusal of these various characteristics laid down by these three oft-quoted rhetoricians will make it clear that there is remarkable flexibility and not rigidity in following these various requirements. And it should be like that. Because, in the world of poetry the poet alone is the supreme creator, preserver and destroyer."<sup>5</sup>

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5. Read : i) अपारे काव्यसंसारे कविरेकः प्रजापतिः ।  
यथास्मै रोचते विश्वं तथैव परिवर्तते ॥  
शृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत् ।  
स एव वीतरागश्चेन्नास्ति सर्वमेव तत् ॥  
भावानचेतनानपि चेतनवच्चेतनान्यचेतनवत् ।  
व्यवहारयति यथेष्टं सुकविः काव्ये स्वतन्त्रतया ॥

Anandavardhana, ध्वन्यालोक Ed. K. Krishnamurthy, Karnatak University, Dharwad, 1974., p.250

ii) नियतिकृतनियमरहितं .... काव्यप्रकाश - I-i

He cannot be and should not be bound by any cut and dry tradition, literary or otherwise. But, this should not be construed that a poet can become licentious. Both these extremities are harmful to the rise of good poetry. Any good poet possesses a single motive while composing his poem, whether long or short; and that is, fulfilling his intention of composing the poem in a way pleasing to its readers or connoisseurs. Such a poet accepts the various characteristics laid down by the rhetoricians as broad guide-lines and not as every detail sacrosanct and completely binding on him. Thus, he becomes neither a blind follower nor a rude violator of any literary tradition. He follows the middle path of accepting whatever enhances the beauty and charm of his poem having one eye on his purpose of poetising and another on the delight of connoisseurs. He accepts the precepts laid down by the rhetoricians because of his consideration for the connoisseurs. This is also acceptable to the rhetoricians who rather than insisting on bringing in a poem all these features, stress the need of pleasing the connoisseurs.<sup>6</sup>

All this introduction is added here to emphasize the point that Trivikrama Paṇḍita as a true poet, has followed the rules laid down by the rhetoricians as much as suited to the central idea of the *Mahākāvya*, i.e. singing the glories of Lord Kṛṣṇa, who plays the prominent role therein.

However, the *Uṣāharāṇa* commences with author's obeisance to Lord Hari :

लक्ष्मीलावण्यपीयूषपानपात्रायितेक्षणः ।

सनीरनीरदश्यामः पातु वो भगवन्हरिः ॥ *Uṣāharāṇa* (I.1)

6. न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।

i) यद्युपात्तेषु सम्पत्तिराधयति तद्विदः ॥ काव्यदर्श, I-20

ii) वर्णनीया यथायोग्यं साङ्गोपाङ्गा अमी इह । साहित्यदर्पण - VI-324

iii) सान्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया । [\*]

न तु केवलाय शास्त्रस्थितिसम्पादनेच्छया ॥ ध्वन्यालोक - III-12

iv) मुख्या व्यापारविषयाः सुकवीनां रसादयः ।

तेषां निबन्धने भाव्य तैः सदैवाप्रमादिभिः ॥ *Ibid*

v) वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम् । अग्निपुराण - 33

vi) आस्तां वस्तुषु वैदग्धी काव्ये कामापि वक्त्रताम् ।

प्रधानसंविधानङ् कनाम्नापि कुरुते कविः ॥ वक्रोक्तिजीवित - IV-24



Also, the poet indicates the theme of the poem which indeed is highly exalted as it pertains to the description of the unsurpassable glories of the Supreme Hari :

विज्ञानपाथेयवतां विपश्चिदागंतुकानामहमात्मशक्त्या ।  
आतिथ्यकार्याय फलं रसार्द्रं काव्याभिधानं लिकुचः प्रसोष्ये ॥ *Ibid.*, (I.3)

As regards dealing with the achievement of the four goals of life, *Dharma*, *Artha*, *Kāma* and *Mokṣa*, the poet Trivikrama Paṇḍita often indicates the irreflexion by submitting to the Supreme Lord Hari :

तमिमं शरणं प्राप्ता वयमादिममादरात् ।  
भवंतं भवसंभीतिभिदं भुजगशायिनम् ॥ *Ibid.*, (I.64)

Here, it is implied that a person who has surrendered to the Lord becomes free from the fear of entanglement in the vicious circle of birth and death.

तौ शृङ्खलात्कंसभयादिवासौ विमोक्ष्य मातापितरौ वन्दे ।  
आलिङ्गितश्चाश्रुजलाभिषिक्तस्ताभ्यामतिस्नेहरसातुराभ्याम् ॥ *Ibid.*, (I.113)

This verse suggests that a person having firm faith in Lord Hari, is liberated from the fetters of Saṁsāra.

शान्तिं नयंत्या विततां तमिस्त्रामुद्योतयंत्या हरितश्च सर्वाः ।  
कीर्त्या विभांत्या विभयेव भास्वान्विभो भवान्यालयति त्रिलोकीम् ॥ *Ibid.*, (II.11)

This stanza implies that the Lord is the Remover of ignorance and bestower of knowledge leading to Mokṣa.

यदप्यहं जैत्रगुणस्वभावस्तथापि युष्मत्सख तव जेता ।  
दीपः स्वकार्यं स्वयमेव कर्तुं शक्तोऽपि वर्त्यादिमपेक्षते हि ॥  
सुपौरुषाणामपि सन्निरूप्यः शत्रुक्षयायौपयिकोऽभ्युपायः ।  
आकस्मिकी मार्गविमर्शहीना नैवाभिभूतिः प्रबलेषु शक्या ॥  
मन्ये प्रयत्नादपि दैवमग्रं यत्प्रेरितो वै यतते क्रियासु ।  
यस्मादिहामुत्र च संपदापन्नान्यन्निमित्तं प्रवदन्ति संतः ॥

यस्योन्मुखं पूर्वकृतानुरूपं सोऽत्येति शोकांबुनिधिं प्लवीव ।  
 पराङ्मुखं यस्य तदेव सोऽयं मज्जत्यगाधे प्लवहीनपुंवत् ॥  
 तथापि ये साधुपथात्प्रमुक्ता निरूढमाना भुजवीर्यलेशात् ।  
 न शाश्वतीं संपदमाश्रयन्ते प्रक्षीणतैला इव ते प्रदीपाः ॥  
 तत्रास्तिकः कर्मसु वैदिकेषु व्यपेततंद्रो विदधीत यत्नम् ।  
 दैवानुरोधेन मनोरथेषु प्रधानतंत्रोऽभिगुणप्रयोगम् ॥  
 विविच्य वर्गत्रयमप्रमत्तो गृह्णीत मित्रं स्वजनं परं वा ।  
 त्यजेच्च दूरादितरत्समस्तं पयो यथा वारि च राजहंसः ॥  
 त्यागप्रकारांश्चतुरो वदन्ति न्यायप्रवीणा रिपुषु क्रमेण ।  
 मानावकाशं त्रितयं तु पूर्वं मन्ये महारौ यवनेश्वरेऽस्मिन् ॥  
 दंडप्रयोगश्च कृतात्मरक्षैः कार्यो नरैर्देशदशावशेन ।  
 पराभवं रंघ्रमवेक्ष्य पापाः कुर्वन्ति रौद्रास्तरसा सपत्नाः ॥  
 तत्स्थानमेतत्सुगमं जनानां बलप्रदं चारिणस्य नूनम् ।  
 चिरं तु न स्थेयमिहाविशंकं जयो हि दुर्गस्थितिनीतिभाजः ॥ *Ibid.*, (II.24-33)

These verses signify that *Dharma* i.e. righteous path *Artha* i.e. attainment of prosperity and *Kāma* i.e. fulfilment of one's desire - should be achieved with all sense of discrimination.

The *Uṣāharaṇakāvya* consists of various descriptions :

1. **The description of Dwārakā city** occurs in the second canto. It indicates that the city was full of prosperity :

बद्धेषु शुद्धस्फटिकोपलेन हर्म्येषु यस्य प्रतिबिंबितोष्ठयः ।  
 रक्तानि रत्नानि चरन्ति चारूण्यत्रेति लोला ललना भ्रमन्ति ॥ *Ibid.*, (II.52)

It describes that all buildings in the city were well built, and inside beautifully set crystal stones. This description runs into seventeen stanzas (45-62).

2. **The description of the Milk ocean** can be seen in the first canto. It represents that the Milk ocean was the treasure house of all excellences :

विस्मयाद्विस्मृतस्वर्गविभ्रमेणांतरात्मना ।

तमिमं जलधिश्चेष्टं ददृशुस्त्रिदशा मुहुः ॥ *Ibid.*, (I.29)

The Milk ocean as seen by the gods, is the house of innumerable wonders (as described from 13th to 28th verse). Seeing such Milk ocean, the gods forgot the joys of heaven and immersed in seeing the beauty of the Milk ocean repeatedly.

### 3. The description of hills occurs in the ninth canto.

On the way back to Dwārakā, Aniruddha and Uṣā accompanied by Lord Kṛṣṇa, saw the Raivataka mountain. And in this context, the poet describes the beauty of that mountain at length (from 40th to 52nd verse). For example, in the verse :

इत्थं सुरैरहरहर्निगृहीतचन्द्रश्रीसूर्यशौर्यविभवाभिभवाभिलाषात् ।

श्रेण्योदृतैरहनि शत्रुभयाल्पगूढैरब्दैरकालमलिनः किमयं द्युभागः ॥ *Ibid.*, (IX.41)

It is described that this Raivataka mountain continuously possesses the charm of pleasing moonlight. As such, it is fancied to be a part of heaven.

### 4. The description of moon-rise may be read in the fifth canto.

When Aniruddha was at rest on the terrace of the palace in the pleasing atmosphere of the night, the poet brings in the description of the moon-rise :

प्रविष्टनीडेषु वयस्सु शार्वरीस्पृहोपनीतद्रुमबीजशालिषु ।

वियोगभीतिस्खलितारुताभवत् प्रियाङ्गमालिङ्ग्य रथाङ्गवल्लभा ॥ *Ibid.*, (V.42)

As the moon rises, the tender beams of the moon spread from the top of the *Udayācala*, and therefore, the moonlight gradually spreads lustre all over. Consequently the darkness dispels, and further the full moon is perceived by the good people. Thus the moon adorns the sky. And this moon-rise is compared to the direct-vision of the Supreme Hari to His devotee through a gradual process of his penance.

5. **The description of Sun-rise** is read in the fifth canto. It is very natural.

सरस्समीरे सुरभौ मनोहरे लतागृहे पक्वफलेषु चाद्रिषु ।  
सुधोपमे कोटरजे मधुद्रवे विसस्मरुर्नागरभोगमङ्गनाः ॥ *Ibid.*, (V.23)

It is here described that on the rise of the Sun, the young ladies liked to remain rather in the bower than in their homes for removing the heat of the Sun.

6. **The description of garden-sport** is the beginning section of the fifth canto. It is very captivating :

सुगन्धपुष्पद्रुमषण्डमण्डितं वनं व्रजन्तं तमनङ्गचोदिताः ।  
अनुप्रपेतुः प्रमदा मदालसा बृहन्नितम्बस्तनभिन्नरंहसः ॥ *Ibid.*, (V.2)

Being joyous at Kṛṣṇa's victory over Narakāśura and Indra. Aniruddha went to pleasure-garden with his companions. It is said here that having seen captivating beauty of the young ladies, even the trees in the pleasure-garden lost their own charm.

7. **The description of water-sport** occurs in canto V (24-33). Aniruddha's water-sport was quite enchanting :

सुफेन मन्दस्मितसाधुसत्कृतिः सरित्सखीदत्ततटोपलासना ।  
प्रभञ्जनप्रेरितमन्दवीचिभिश्चकार तासां मृदुपादशोधनम् ॥ *Ibid.*, (V.25)

(Being accompanied by Aniruddha, lovely young women were sporting and swimming in the river as if to win over one another. As a result being churned by water-currents, perfumed unguents applied to the breasts of the ladies got mixed in the water and the river water turned into red).

8. Trivikrama Paṇḍita has **described the drinking scene** in canto V (52-57). The description runs with amorous touch :

सवारुणीपानविवृत्तदृष्टिभिः सुदृष्टिभिः पिष्टतनुः पयोधरैः ।  
जगाम सम्मोहमयीं महायशा दशां प्रभूतप्रमदानुभाविनीम् ॥ *Ibid.*, (V.55)

“Aniruddha was experiencing the joy of drinking Madhu in the company of young amorous ladies who were rubbing their breasts and tender limbs against that of Aniruddha”.

9. The Uṣāharaṇa offers **the description of love-festival** in canto V (68-78). Love sports of Uṣā and Aniruddha are stimulating :

भुजद्वयस्यास्य जयध्वजायितं सुमध्यमा मध्यगता मनोभुवः।  
निपीड्य वक्षो रभसोपगूहनप्रतिक्रियाभिर्दयितं जिगाय सा ॥ *Ibid.*, (V.70)

Uṣā, beautiful with her red-lips, cast her enticing side glance at Aniruddha, and applied her chest to him. Uṣā's embrace was more tight than that of Aniruddha. Thus she won Aniruddha in embrace.

10. **The description of marriage** occurs in three places.

The first is with regard to the marriage of Lord Kṛṣṇa and Rukmiṇī :

सस्तुषास्फुरणसम्मदोच्चलत्कंधरं प्रणतिमत्कृताशिषम्।  
प्रीतिमान्पितरमभ्यपूजयन्मातरं च रचितांजलिर्वरः ॥ *Ibid.*, (IV.3)

The second is with regard to the marriage of Pradyumna and Rukmavati :

अग्रहीत्स सहधर्मचारिणीं रुक्मिणोऽथ तनयां यदूत्तमः।  
अन्ववायपरिशुद्धिसाधिनीं जाह्नवीमिव पयोनिधिः शुभाम् ॥ *Ibid.*, (IV.53)

The third is with regard to the marriage of Aniruddha and Uṣā :

इत्थं महोत्सवपदे विनिवेश्य पौत्रं सक्षेत्रमत्र भगवान्महितः सुहृद्भिः।  
सत्सोन्धरत्ननिकरप्रतिबन्धकश्रीण्यारादुदैक्षत विमानवतां पदानि ॥ *Ibid.*, (IX.63)

11. **The description of love-lorn couple's nuptial** is read in the *Kāvya* in two different contexts :

तां निशासु शशिमंडलाननां व्रीडितां रहसि नूत्नसंगमात्।  
रुक्मिणीं भुजगभोगकोमले प्राप चारुशयने यशोनिधिः ॥ *Ibid.*, (IV.10)

This verse describes happy union of Kṛṣṇa and Rukmiṇī.

Similarly, the union of Uṣā and Aniruddha is described in canto V (69-77).

शनैः शनै कम्पितकम्पकाञ्चनप्रदीप्तकाञ्चीमणिमञ्जुलारवः।  
बभूव तस्या मणितस्वनान्तरे जयाय जिष्णोर्जगदङ्गजन्मनः ॥ *Ibid.*, (V.75)

Delineation is full of amorous touch.

12. **The birth of a son** is described in canto I (68-101), in canto IV (12-14) and again in canto IV (54-55). The poet exclaims that the entire mankind became very much delighted at the birth of Kṛṣṇa.

चराचराणां भूतानामभूतं परमांतरम्।  
विकासं जनयामास कृष्णजन्ममहोत्सवः ॥ *Ibid.*, (I.98)

Rukmiṇī gave birth to Pradyumna

नैष तस्य सुरतस्य वर्णना शक्यते भुवि जनस्य मादृशः।  
येन दग्धवपुषोऽपि नूतनं रूपमाविरभवन्मनोभुवः ॥ *Ibid.*, (IV.12)

Though being burnt to ashes by Lord Śiva, Manmatha manifests with a new and attractive form.

Then Rukmavatī gave birth to Aniruddha :

रुक्मवत्यरणिगोचरस्ततो यज्वनेव विमलेन पावकः।  
तेन सद्य उदपादि दारकः प्रत्यनीकतमसां विदारकः ॥ *Ibid.*, (IV.54)

Just as Agni is produced from Araṇī (a piece of wood used for kindling the sacred fire by attrition), Aniruddha is born.

13. The **consultation with the ministers** occurs in canto II (24-35) and again in canto VI (7-23).

In consequence of Kālayavana's attack on Mathurā, Lord Kṛṣṇa consulted His Yādava-ministers in Sudharma hall to arrive at strategic actions against the enemy. Kṛṣṇa as a statesman unfolds the truth.

सुपौरुषाणामपि सन्निरूप्यः शत्रुक्षयायौपयिकोऽभ्युपायः।  
आकस्मिकी मार्गविमर्शहीना नैवाभिभूतिः प्रबलेषु शक्या ॥ *Ibid.*, (II.25)

“Well-planned action is always desirable for a valiant person to win over the enemies. Action without proper discrimination of knowledge, against the enemies does not yield any fruit”.

14. **A picturousque view of the battle** is described in the canto III wherein Rukmi encounters Kṛṣṇa [50-21]; and in the canto VII [1-70], and VIII [1-90] wherein an encounter between Lord Kṛṣṇa and Śiva, Bāṇāsura takes place.

15. At the end of the *Kāvya*, the poet describes Lord Kṛṣṇa’s victory over Bāṇāsura in canto VIII (91-93) and in canto IX (1-15). After Kṛṣṇa cut off all thousand arms of Bāṇa by His Sudarśana, all gods proclaimed the words of victory. They approached Śiva and Kṛṣṇa and paid their respects. They showered flowers on Lord Kṛṣṇa. And all demi-gods sang the imperishable glory of Lord Kṛṣṇa :

परिमलमिलिताथ पुष्पवृष्टिर्विजयसखे विजयिन्यजायताजौ ।

जगुरपि गरुडासनस्य साक्षात्कृतचरिता द्युचराः सुखप्रचाराः ॥ *Ibid.*, (VIII.93)

This is how the poet has incorporated all necessary descriptions of a *Mahākāvya*. In all the fights and battles, it may be observed that Lord Kṛṣṇa is given prime importance and declared to be the victor. Therefore it may be remarked that Lord Kṛṣṇa is the hero of the *Uṣāharaṇa-kāvya*.

The poem *Uṣāharaṇa* is of sizable length. It runs into nine cantos. They are neither too long nor too short. The longest is canto I with 114 verses, while the shortest is canto IV with 57 verses. The poem throughout is richly developed with all sentiments and adorned with different figures of speech at appropriate places.

Use of metres in the *Kāvya* witnesses Trivikrama Paṇḍita’s vast and deep knowledge of metres. Verily, he uses different metres in composing the last verse of each of the cantos.

In precise, the **first** canto runs in <sup>Anuṣṭub</sup> but ends in *Puṣpitāgra* metre. So also, the **second** canto runs in *Upajāti* and ends in *Mañjubhāṣiṇī*; the

**third** canto runs in *Uṣāharṇa* and ends in *Mālinī*; the **fourth** canto runs in *Rathoddhatā* and ends in *Mālinī* the **fifth** canto runs in *Vaṁśasthā* and ends in *Mañjubhāṣiṇī*; the **sixth** canto runs in *Upajāti* and ends in *uspitagra*; the **seventh** canto has often changes of different metres and ends in *Mañjubhāṣiṇī*; the **eighth** canto too has often changes of different metres and ends in *Puṣpitāgra*; and the **ninth** canto being the last one, runs in *Vasantatilaka* and ends in *Mālinī* metre.

It is however evident that Lord Kṛṣṇa is the hero of the *Uṣāharṇakāvya*. And His Virtues are described in canto I, and His victory over Kāṁsa, Jarasandha as well as Kālayavana are narrated in canto II. Further, the canto III in the beginning, describes Kṛṣṇa's divine power, and in the end narrates His victory over Rukmi. Furthermore, the canto V in the beginning suggests Kṛṣṇa's victory over Narakāśura and Indra, and the canto IX presents an impressive description of His victory over Śiva and Śambarāśura.

This poem is named after the story. And the story contains three sections, each of which narrates the marriage of Kṛṣṇa-Rukmiṇī, Pradyumna-Rukmavatī and Aniruddha-Uṣā. But here the word उषाहरण should not be construed in a general sense as carrying away of Uṣā. As a matter of fact, the word उषाहरणम् can be split as उषा+हरणम्। And this compound word may be dissolved as उषायाः हरणम् or उषायाः आहरणम्। Here, both types of splitting hold good. The term हरणम् is neuter *Kṛdanta* form of the root ह (1st conjugation, *Ubhayapadi*) 'to carry away', 'to accept', 'to marry'.<sup>7</sup>

7. V.S. Apte, *The Practical Sanskrit-English Dictionary*, [Enlarged Edition], Motilal Banarasidass, Delhi, 1978, p. 1030

मिथ्यैव श्रीः श्रियम्मन्या श्रीमन्मन्यो, मृषा हरिः ।

साक्षात्कृत्याऽभिमन्येऽहं त्वां हरन्ती श्रियः श्रियः ॥

Bhattikāvya of Bhatti (with sans com) Chowkhamba Sanskrit Series office, Varanasi, 1988, V. 71, p. 222.

In the verse above the word हरन्ती derived from the root 'ह' is in the sense of 'to obtain'.



Here, in the light of meaning 'to marry' of the root ह the title उषाहरणम् may be understood as 'Uṣā's marriage' (with Aniruddha) which takes place at the end of the *Kāvya*. Though the title *Uṣāharaṇam* directly points to the marriage of Aniruddha and Uṣā occurring in the last i.e., ninth canto, it does throw its light on the whole poem upto the ninth canto as हरण applies to all three marriages in the *Kāvya*.

In his commentary on the *Uṣāharaṇam*, Sumatīndratīrtha interpreting the word कन्याहरणोत्सवः in the ninth canto<sup>8</sup> rather prefers उषायाः आहरणम्-उषाहरणम् and explains : कन्यायाः यदाहरणमनिरुद्धकर्तृकम्----।<sup>9</sup> It signifies the meaning 'obtainment of Uṣā (by Aniruddha)'. Thus both the types of dissolving the compound 'उषाहरणम्' sound well with the theme of the *Kāvya*.

Kṛṣṇa's role in the *Kāvya* designates Him as *Pradhāna-nāyaka*, and the roles of Pradyumna as well as Aniruddha designate them as *Upanāyakas*. In this manner, the उषाहरणम् enumerates the characters of three heroes - Kṛṣṇa, Pradyumna and Aniruddha as well as of three heroines (their wives) such as Rukmiṇī as *pradhāna-nāyika* and Rukmavatī and Uṣā as *Upanāyikas*.

*Vira-rasa* or heroic sentiment is predominantly developed in the *Kāvya*, where as other sentiments like *Sṛṅgāra*, *Adbhuta* are subordinate.

The language of the poem is quite apprehensible rather to a learned man. In his colophon, Sumatīndratīrtha says that Trivikrama Paṇḍita's

8) प्रमापणारम्भमरेश्च कुर्वता प्रणामितो गद्गदगीरुमापतिः ।

अमित्रनिर्वाणनिर्वृतात्मना कृतश्च कन्याहरणोत्सवस्त्वया ॥ *Uṣāharaṇakāvya*, IX.71

9) Sumatīndratīrtha, *Uṣāharaṇavyakhyā Rasikarānjani*, p. 376.

language produces great joy to the ‘*Vibudhas*’ i.e. wise persons.<sup>10</sup> It may also be meant as ‘*Sahrdayas*’.

In a nutshell, though the *Uṣāharaṇakāvya* does not include some characteristics of *Mahākāvya* like, description of seasons, sending of envoys, simple style etc. the structural part of the poem is quite pleasing to *Sahrdayas*. It satisfies all major definitions of a *Mahākāvya*. Hence it is justified that *Uṣāharaṇakāvya* is certainly and admirably one of the *Mahākāvyas* in the Sanskrit literature.




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10) त्रिविक्रमपदन्यासो विबुधाद्भुतमोदकृत् ।  
तच्छुश्रूषा मम परं भूयात् तत्परितोषिणी ॥ *Ibid.*, p. 378

## DESCRIPTIVE ASPECTS OF THE UṢĀHARAṆAKĀVYA

Usually, a *Mahākāvya* consists of narrative aspect and descriptive aspect as its invariable constituents. With a view to make the theme of a *Mahākāvya* more grand and beautiful, the poet incorporates descriptions together with connecting link of narration of the theme.

But the *Mahākāvya* like *Naiṣadhīyacarita* of Śrī Harṣa, are found to overshadow the narration of the theme by its long and thick descriptions. As a matter of fact, the thread of descriptions should be interwoven with the narration in such a way that the development of the theme would not be hindered. In this line of thought, Trivikrama Paṇḍita's descriptions do not cause any hindrance to the theme; rather they can be observed as evolved out of the theme itself. It may be said that one-third portion of entire poem is covered by descriptive aspect, i.e. in toto there are 744 verses in the poem, of which 275 verses deal with the descriptions. The scope therefore given to descriptive aspect is verily balancing.

As such, a reader may find it easier to keep up the thread of story of the poem without any let up. The descriptions occurring in different cantos may be seen as below :

### 1. Description of Milk Ocean

It occurs in the beginning section of the **first canto**. milk ocean is one of the objects in *Brahmāṇḍa* but not found on the earth. Therefore, it can be seen by poet in any of the religio-historical texts where its reference or details are available. It is said that Brahmā drank too much of *Amṛta* and vomited. From the vomit, the cow Surabhī came into being. The milk of Surabhī flowed and collected into a sea. This is called the milk-sea.<sup>1</sup> This milk-sea is known as the abode of Lord Hari.

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1. Vettam Mani, *Purāṇic Encyclopaedia*, Motilal Banarasidass, Delhi, 1984, p. 434

As found in the *Uṣāharaṇakāvya*, once all gods under the leadership of Brahmā, approached Lord Nārāyaṇa resting along with His consort goddess Lakṣmī, on His bed Ādiśeṣa spread on the milk ocean. As gods were coming to Lord Nārāyaṇa, they first saw the milk ocean. And Trivikrama Paṇḍita finds it suitable to describe the milk ocean as could be seen by the gods.

As poet describes the milk ocean is the place of Moon's origin, and appears brighter due to Ādiśeṣa, the king of serpents.<sup>2</sup> The milk ocean is as lustrous and steadfast as a Yogin who is engrossed in meditation on Lord Nārāyaṇa during which he is free from mundane ups and downs and weariness.<sup>3</sup>

Moreover, the striking of lofty waves against the shores on the either sides of the ocean, looks very beautiful. This act of ocean-king is compared to a stammering talk of *Viṭa* (paramour) being hit by amorous glances of young women.<sup>4</sup>

It is well known that the ocean is the treasure of all holy and sweet river-waters. As such it comes to be called *Payonidhi*. Nevertheless, the significance of the term *Payonidhi* hardly applies to the ocean as his water is salty. On the other hand, the name '*Kṣīrasāgara* (milk ocean) is quite significant, because He is indeed the treasure of milks.<sup>5</sup> The poet exclaims that the glory of the milk ocean is verily majestic.

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2. द्विजराजोद्भवं वेगाद्विजरा ददृशुस्तदा ।  
महेंद्रप्रमुखाः सिंधुमहीन्द्रप्रतिशोभितम् ॥ (I.13)
  3. सदाभ्यस्तमहानादमंतरा धृतमाधवम् ।  
वृद्धिहासजितायासं स्फुरंतमिव योगिनम् ॥ (I.14)
  4. वेलालीलावतीलोलं विविधोत्कलिकाशतैः ।  
अश्रांतजृम्भणोद्युक्तं भुजंगमिव चाकुलम् ॥ (I.15)
  5. पयसां निधिरत्येतदब्धिसामान्यगोचरम् ।  
अप्यनायस्य तन्वानमर्थवत्पदमात्मनि ॥ (I.17)

For, the ocean bears the title *Ratnākara*. He possesses within himself a huge collection of various jewels like *Indranīla* etc. A heap of brightness of these jewels is spread all over the sky. Therefore, the clouds moving about in the sky appear blackish.

Then, the peacocks living in the forest along the shore, mistake them for water-laden clouds of rainy season, and start dancing with great joy.<sup>6</sup> Similarly, the milk ocean is characterised as a personification of generosity. That is, the birds like crows, pigeons, etc. are turned into royal swans as it were, due to white brightness of the milk ocean. This act of milk ocean suggests his generous nature. Because, high-souled persons are always affectionate to them who resort to him.<sup>7</sup>

It is further said that the milk ocean is resorted to by goddess Lakṣmī. Also he is the *best support* of Sarasvatī (river), as she is the wife of Brahmā whose seat of lotus is originated from the navel of Lord Viṣṇu lying on the milk ocean. Besides, the ocean possesses *Hiraṇya* i.e. gold in his *Garbha* i.e. belly. That is why Brahmā is called *Hiraṇyagarbha*. Thus, the milk ocean is the substratum of the qualities of *Kamalāsanatva*, *Sarasvatī-parama-padatva* and *Hiraṇyagarbhatva*. Hence it can be said that the milk ocean appears to another Brahmā as it were.<sup>8</sup>

And, as observed by the gods, the milk ocean appears to be *Adhvaryu*. That is, just as an officiating priest offers (*gavya*-ghee, milk etc.) oblations into the sacrificial fire, the milk ocean too offers oblations

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6. अंतस्थेद्रमणिश्रेणिश्रिया श्यामलितेबरे ।  
प्रावृडाशंकया नृत्यद्वेलावनकलापिनम् ॥ (I.18)
7. अंबुच्छायाभिरच्छायाहंसानुकरणास्पदम् ।  
पततां सन्निकृष्टानां संत संश्रितवत्सलाः ॥ (I.19)
8. कमलासनतां प्राप्तं सरस्वत्याः परं पदम् ।  
हिरण्यगर्भमतुलं विधातारमिवापरम् ॥ (I.20)

in the form foam, waves, sweet-water, salt-water (the modifications of water) into *Vaḍavāgni*. And *adhvaryu* priest uttering the *Yajurveda* mantras, uses to hold *Puroḍāśa* of the form of tortoise, in a similar way, the milk ocean makes an uproaring sound and holds in his waves-like-hands the tortoise itself as *Puroḍāśa*. Thus the milk ocean is endowed with perfect resemblance with *Advaryu*.<sup>9</sup>

The milk ocean begot many things when being churned. He presented one of them, his daughter, goddess Lakṣmī to Lord Viṣṇu. But he gave away the *Kālakūṭa* poison to Lord Śiva. One can raise a question : Why did the milk ocean discriminate against Lord Śiva ? Poet's answer to this question is quite natural : Lord Śiva intrinsically is endowed with white-brightness. Yet the milk ocean misunderstood that the former had stolen latter's brightness of white. Thus, being filled with envy at Lord Śiva, the milk ocean gave away the *Kālakūṭa* poison to him.<sup>10</sup>

Trivikrama Paṇḍita describes that the milk ocean offered pearl-necklace to heavenly damsels : That is, the pearl-shells being lifted up by the lofty waves, touched the sky. This is fancied that the milk ocean offered pearl-necklace to divine young women wandering hither and thither in the sky.<sup>11</sup>

Seeing the waves of the ocean from a different angle, the poet offers its picturesque glory : Lord Viṣṇu lying on the milk ocean had closely embraced His consort goddess Lakṣmī. Being pressed in embrace, Lakṣmī became slothful and worn out by fatigue. Yet Her face appeared quite

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9. जुह्वतं गव्यमौर्वाग्नावनवानस्वनं क्वचित् ।  
धृतकूर्मपुरोडाशमध्वर्युमिव संस्तरे ॥ (I.21)
10. दत्तश्रियं श्रियः पत्ये हराय विषदायिनम् ।  
स्वरूपप्रौढिहरणप्रापितादिव मत्सरात् ॥ (I.22)
11. मौक्तिकैरुज्जिहानानां शुक्तीनां मुखनिर्गतैः ।  
मणिभिश्चारणस्त्रीणां विदधानं प्रसाधनम् ॥ (I.23)

pleasing. At this moment, waves of the ocean were gently touching goddess Lakṣmī. This act of the waves is fancied that the ocean-king was fondling goddess Lakṣmī with his fan-like waves, like a father to his daughter, and removed Her slothfulness and fatigue.<sup>12</sup>

Moreover, goddess Lakṣmī was seeing opportunity for Her privacy with Lord Hari. But it was not possible for Her due to Ādiśeṣa's continuous glances at them. So Lakṣmī showed Her bashfulness caused by disturbance in sexual pleasure. Therefore, the ocean-king (Her father) was removing such disturbance and giving scope for privacy by continuously curtaining Ādiśeṣa's glances with his waves.<sup>13</sup>

Thus, the poet first fancies the waves to be the fans, and then to be a curtain over Ādiśeṣa's glances.

Pointing to the golden lustre of the ocean, Trivikrama Paṇḍita describes that the *Santāna* tress and lotus-creepers in the forest along the sea-shore, were fully blown. And the pollen of lotus-flowers being moved by the gentle wind covered the surface of the ocean. As a result, the milk ocean turned into purple colour with golden splendour. This veil over the surface of the ocean caused a doubt that whether *Jambū river*<sup>14</sup> had just arrived to the milk ocean.<sup>15</sup>

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12. हरिगाढपरिष्वंगादलसां विलसन्मुखीम् ।  
लालयंतं रमां हृद्यैरूर्मिभिश्चामरोपमैः ॥ (I.25)

13. रतिप्रत्यूहमंदाक्षकारिणीः फणिनो दृशः ।  
पिदधानं स्ववीचीभिस्तनयाप्रीतये मुहुः ॥ (I.28)

14. Note : "A tree which stands on the southern side of the mount Mahāmeru - This tree bears fruits and flowers throughout the year irrespective of seasons. This tree is watered by the Siddha-Cāraṇas. The branches of this tree reach the realm of heaven. The place in which this tree stands is known as Jambūdvīpa. The ripe fruits as big as elephants, fall down and broken. The juice oozing from them flows as a big stream. This is called the river Jambu. It flows through the southern part of the country known as Ilāvṛtta. The goddess who lives on the bank of this big river is known as Jambvādinī."

Vettam Mani, *Puranic Encyclopaedia*, p. 342.

15. तीरकांतारसंतानपद्मिनीपद्मरेणुभिः ।  
वाताकीर्णैः परिस्तीर्णं जंबूनद्येव संगतम् ॥ (I.26)

In this manner, Trivikrama Paṇḍita gives a serial-view of the milk ocean through the gods approaching him. Various parts of the ocean like the lofty waves, white-brightness, foam, precious jewels etc. are described by the poet with the glory of divine splendour. The whole description of the milk ocean bespeaks the power of poet's imagination and depth of his observation.

### **Description of Nature :**

Nature adorns an important place in Sanskrit literature. It carries strong emotional appeal and keeps the mind ever delighted. The poets possess a special sensitivity towards the objects of Nature. Trivikrama Paṇḍita, the author of the *Uṣāharaṇa Kāvya* has depicted the glory of the nature with great enthusiasm. Verily, Trivikrama Paṇḍita can be said to be one of the Sanskrit poets who closely follow the tradition of describing the nature commenced by Vālmīki. There are in the *Uṣāharaṇa Kāvya*, many pictorial descriptions various objects of Nature like forest, mountain, etc.

### **Description of Forest :**

The description of the forest occurs in the **third canto** of the poem. Lord Kṛṣṇa came to know about Rukmiṇī's marriage-festivity. He decided to go to Vidarbha kingdom to secure Rukmiṇī. On the way to Vidarbha, Lord Kṛṣṇa was passing through the forest. The poet here finds the proper context and describes its beauty :

In the forest, Lord Kṛṣṇa saw the trees and creepers grown on the either sides of the roads. They appeared very charming with the flowers bloomed. The poet describes that those trees and creepers were happy at the arrival of Kṛṣṇa; and they expressed their joy by showering the flowers on Him. It appeared as if city-young women of slender body like



creeper, were casting fried-grains (*lājā*) on the princes entering the city of Dwārakā.<sup>16</sup>

The trees grown along the road-sides showed much love for the creepers resorted to them. The trees protected the creepers from their falling down to the ground, and took the enjoyment in closely embracing them. But, a bee (in the form of a paramour) came and sat on the creepers, and enjoyed in sucking the juice of the flowers. The poet compares this scene to a love-lorn couple i.e. the husband showed great love for his wife, took more care, and gained her confidence. Nevertheless, a foreign youth or a paramour with passionate looks attracted the heart of that young woman and enjoyed love-sport with her.<sup>17</sup>

Further, casting of bunch of fragrant flowers on a traveller (i.e. Lord Kṛṣṇa), and attracting their mind by the creepers clinged to the trees, poets says, recalls the attraction of the youths by young women with their tender limbs, and breasts besmeared with perfumed cosmetics.<sup>18</sup>

The sprouting leaves of the creepers appeared like tender hands of them. And those creepers were bent down due to the weight of fruits therein. Thus, these creepers appeared to be offering salutation to arriving Lord Kṛṣṇa with their slender body bent down.<sup>19</sup>

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16. विकसत्कुसुमान्यवाकिरन्यदुवंशैकशिखामणेस्तनौ ।  
लतिका नगरप्रवेशिनस्तनुमध्या इव लाजसंततीः ॥ (III.14)
17. प्रणयप्रवणाग्रमस्तकैरभिगुप्तास्तरुभर्तृभिस्सदा ।  
अपि षट्पदजारपूरुषैरुपगूढा रसविद्धिरंतरा ॥ (III.15)
18. निबिडस्तबकस्तनोपरि प्रचुरामोदविशेषसंपदः ।  
प्रतिलोभनशिक्षिका नृणां मनसः स्वावयवैस्सविभ्रमैः ॥ (III.16)
19. अतिनूतनपल्लवोल्लसत्करुजालाः फलभारगौरवात् ।  
अवनम्रशरीरयष्ट्यो विदधाना इव वंदनं मुदा ॥ (III.17)

The *Ulapa* grass grown appeared as adorning the earth surrounding. It looked much fascinating. Hence, Kṛṣṇa made a garland out of it and adorned the same as *Vanamālā*.<sup>20</sup>

The hollow bamboos were also grown along the road-sides. They had the holes thereon. The wind was blowing in and out through their holes. As a result, a sweet whistling sound was produced. This appeared that musicians were singing through this flute-like musical instrument, the majestic glory of Lord Kṛṣṇa.<sup>21</sup>

In this way, when Lord Kṛṣṇa was passing through the wood-lands, the sylvan-deity welcomed Him with the riches i.e. the shade of the trees, fragrant flowers, sweet fruits and perfume-carrying silent breezes of the wind, which in fact were free for enjoyment at one's disposal.<sup>22</sup>

Lord Kṛṣṇa too was much rejoiced at the reception of the sylvan deity.<sup>23</sup>

Though the description of the forest is a part of it, Trivikrama Paṇḍita has elaborated it with minute details in a significant and appealing manner. The poet has chosen a single object of the forest i.e. trees and creepers, here, and makes the context beautiful in an untiring way.

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20. असितोपलनिर्मलत्विषा वपुषा श्यामलयन्त्रयं दिशः ।  
विपुलोलपलंबिनीमलं वनमालां समलब्ध लीलया ॥ (III.18)
21. पृषदश्वगतागतैः स्वनद्विवराः प्रीतिममुष्य कीचकाः ।  
श्रुतिवल्लभगीतितत्परा विदधुर्मगलपाठका इव ॥ (III.19)
22. तरुच्छाया तोयं यदपि तपसो योग्यमशनं ।  
फलं वा मूलं वा तदपि न पराधीनमिह वः ॥ Bhavabhūti, *Uttararāmacarita*, II.16
23. सरसं पथि रंहसश्च्युतो वनलक्ष्मीमनुभूय भूयसः ।  
स ददर्श निदर्शनं दिवो नगरं कुंडिनमंडनध्वजः ॥ (III.20)

### Description of Dwāarakā City :

As a matter of fact, description of a city is one of the important aspects of the epic poem. As such, Trivikrama Paṇḍita has incorporated this important aspect by portraying the glory of Dwāarakā city, which was ruled over by the Yādava-king, Lord Kṛṣṇa. With a view to protect Yādavas from Kālayavana, Kṛṣṇa asked Viśvakarmā, the divine-architect to erect irresistible city of Dwāarakā in the middle of the ocean. Lord Kṛṣṇa then brought all Yādavas to Dwāarakā. They lived there contented life. In this context, the poet makes a provision to describe the prosperous city of Dwāarakā in the **second canto** of the poem.

The city of Dwāarakā is described by the poet as having all glorious prosperities. The houses in the city were well set with royal furnitures. Food-grains were grown in plenty. The floors and walls of all houses were decorated with pure golden plate. People living in those houses had full satisfaction of their prosperity; and hence, they were free from envy of others.<sup>24</sup>

So far as marketing in Dwāarakā, is concerned a number of merchants had stationed in that city itself because of the generosity of the king Lord Kṛṣṇa.

They had having numerous valuable and attractive articles. They had growing business because of their truthfulness. Being free from any fear, the merchants in Dwāarakā had displayed even valuable articles openly in their shops along the road-sides. Thus, merchants had full co-operation and protection from the king, Lord Kṛṣṇa.<sup>25</sup>

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24. इष्टैरगारैः परिबर्हपुष्टैरष्टापदामृष्टतलैः प्रकृष्टैः ।  
मनोरथे स्वे परिपूर्यमाणे स्पर्धा न कस्यापि बभूव तत्र ॥ (II.45)

25. नानाजनाभीष्टपदार्थभाजः सत्याभिसंधा वणिजां वरेण्याः ।  
अशिश्नयन्नापणवीथिमच्छां वणिज्यया संचितभूरिभारः ॥ (II.46)

Regarding the duties of the people of different castes, Trivikrama Paṇḍita describes that brahmins living in their befitting abodes were engaged in giving lessons on the Vedas. The chanting of the Vedic mantras was so resounding that the very utterance of OM in the beginning of the lesson, spread in all the quarters of the city and drove away all types of inauspicious atmosphere, it be at any amount.<sup>26</sup> In this manner, people belonging to other groups were duly conscious and engaged in their dealings.

The city of Dwāarakā was well fortified by the army. Whenever the royal personalities of Yādava-race, were to go somewhere else, four-limbed army used to march by holding white umbrellas above such royal personages.<sup>27</sup> Further, it is described that the city of Dwāarakā looked glittering because of the golden lustre of the walls of the mansions therein. Thus, it had the glory of Meru mountain.<sup>28</sup>

The palacial buildings in Dwāarakā were more shining and very high. The tops of multi-storied buildings in the city, were mistaken for water-laden clouds with lightning within themselves. Such beautiful city of Dwāarakā, therefore had possessed the brilliance of Lord Nārāyaṇa endowed with goddess Lakṣmī lying on Ādiśeṣa.<sup>29</sup>

Moreover, all buildings were set with pure crystal-stones, and young women with red-lips, were walking here and there in the houses.

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26. योग्यान्यधिष्ठाय निकेतनानि स्वाध्यायमध्यापयितुं प्रवृत्ताः ।  
अमंगलानां प्रणवप्रणादैर्द्विजोत्तमा निर्हरणं वितेनुः ॥ (II.47)

27. तुरंगमातंगरथैः सयोधैः समं नृपाणां नगरप्रवेशे ।  
तत्राऽतपत्राण्युपरि स्फुरन्ति वितेरुस्थावरसौधबोधम् ॥ (II.48)

28. उत्तसचामीकरक्लृप्तवप्रप्रभाभिरुद्भासितदिङ्मुखाभिः ।  
आडंबरं मेरुगिरेरुदारं विडम्बयन्तीभिरभीशुरागैः ॥ (II.50)

29. या सौधपङ्क्त्या दिवमालिखन्त्या तटित्वता चुंबितयांबुदेन ।  
दधाति धाम प्रथमस्य पुंसः श्रिया शयानस्य फणीन्द्रभोगे ॥ (II.51)

The redness of their lips was seen reflected in the crystals. Because of the movements of young women, the reflections too in the crystal walls appeared moving. With this charm, the royal houses were appearing quite beautiful.<sup>30</sup>

Further, it is described that the tops of multi-storied mansions in the city of Dwāarakā were well decorated by setting of big and lustrous *Indranīla* jewels within the golden tops. The brilliant rays of these *Indranīla* jewels spread upwards and touched the abodes of gods and Gandharvas. The poet fancies this glory in such a manner that a lovely but lustful woman in the form of Dwāarakā freely cast her glance at the gods and Gandharvas moving in the air through the vehicles.<sup>31</sup>

Another beautiful fancy is found in connection with the description of Dwāarakā. Describing the height of the palacial buildings in Dwāarakā, the poet exclaims that the buildings were so high that they were seen crossing the height of *Nakṣatraloka* too. Therefore, during night, the tops of the buildings were beautified with the garland of stars in the sky as it were. And in the middle of the garland of the stars, the moon shines like middle-jewel, while the Sun adorns the buildings in day-time only.<sup>32</sup>

Furthermore, Trivikrama Paṇḍita delineates that Dwāarakā in the middle of the ocean shone like another ocean. For, the sound of the kettle-drums being beaten, resembling that of the roaring waves of the ocean, was heard. Just as on the rise of the moon, the ocean of the hearts of amorous persons were filled with the tides of joy on seeing moon-like

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30. बद्धेषु शुद्धस्फटिकोपलेन हर्म्येषु यस्य प्रतिबिंबितोष्ठयः ।  
रक्तानि रत्नानि चरन्ति चारुण्यत्रेति लोला ललना भ्रमन्ति ॥ (II.52)

31. स्पष्टेन्द्रनीलैरतिदीप्तिमद्भिरुत्तुंगवेश्माग्रसमर्पितैर्या ।  
विमानगेभ्यो गगनेचरेभ्यो दृष्टिं ददातीव विहाय लज्जाम् ॥ (II.53)

32. नक्षत्रमालात्वमुपागतेषु नक्षत्रसंघेषु निशासु यस्याः ।  
तत्रायकत्वं किल शीतरश्मिरूपैत्यहर्मंडनमंशुमाली ॥ (II.54)

faces of young women. The ocean within its womb possess the treasure of valuable jewels; so too the city of Dwāarakā was inhabited by rich persons possessings varied jewels. Thus the city was very glorious.<sup>33</sup>

In the city of Dwāarakā, both young men and graceful women had freedom to engage themselves in sports during night. Having removed their weariness by silent cold breezes of the wind, lovely women were entertaining a desire for love-sport for second time, and they were enjoying with handsome youths. Young men could not tolerate to observe repeated and intense desire for amorous sports of young lovely women.<sup>34</sup>

The elephants in Dwāarakā saw their reflections in the paintings drawn on the golden walls of palacial buildings. Simultaneously, they heard the roaring sound of the lofty waves of the ocean. The elephant mistook this sound for that of (painted) rival ones. And hence, those elephants got ready to have sport of fight with those paintings.<sup>35</sup>

In Dwāarakā, all were endowed with excellence of charm. They were looked ever beautiful. There were no dulls or fools. No beggar was seen wandering in search of food. All were inborn rich.<sup>36</sup> Like the crest-jewel, the palace of unique beauty and glory was built with *Indranīla* stones by Viśvakarmā with all devotion to Lord Kṛṣṇa. It was witnessing the par-excellence of Viśvakarmā.<sup>37</sup> It was but natural that the city of Dwāarakā

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33. भेरीमहोर्मिध्वनिपूरिताशा वधूमुखानुष्णगुसंगमेद्धा ।  
अनंतनानामणिरम्यगर्भा समुद्रजा याऽधिसमुद्रमाभात् ॥ (II.55)
34. जालांतराभ्यागतमंदवातव्यासंगसंवर्धितवर्ष्मभाजाम् ।  
न सोढुमीशाः सुरतं युवानो वांछाक्रमाद्यत्र वरांगनानाम् ॥ (II.57)
35. जिहीर्षवः स्वप्रतिमानकंदूमदृष्टलक्षाः स्फुटदानवर्षाः ।  
श्रुत्वोर्मिशब्दं प्रतिवप्रबिंबं यस्यां गर्जेद्राः परिणंतुकामाः ॥ (II.62)
36. यस्यां न नासेचनको न दुःस्थो न निर्धनो नो पिशुनश्च कश्चित् ।  
सर्वेऽस्तिमंतः पुरुषा वसंतः स्वकर्मभिः सत्पुरुषं यजंतः ॥ (II.59)
37. अत्यादरात्मंदिरमादिपुंसे संपादितं यत्र मणिप्रबद्धम् ।  
सीमायते कर्मसु कौशलस्य महीयसस्त्वष्टुरदृष्टसीम्नः ॥ (II.58)

in all respects excelled the glory of heaven. Formerly, Goddess Lakṣmī had special favour for her presence in Amarāvati, the capital of heaven. But now, She came to know that Dwārakā was more prosperous and beautiful than heaven because of permanent divine presence of Lord Kṛṣṇa therein. Thus heaven was degraded by the glory of Dwārakā. Therefore, even goddess Lakṣmī left that place of heaven and made Dwārakā as her dwelling place.<sup>38</sup>

Intent on seeing its equals, the city of Dwārakā searched for the same, but did not find. It saw its reflection in the waters of the ocean; yet that reflection was not as clear as itself. Thus, the city of Dwārakā remained incomparable to any other city on the earth.<sup>39</sup>

In this manner, the city of Dwārakā was the abode of self-effulgent, Supreme Nārāyaṇa in the form of Lord Kṛṣṇa whose auspicious qualities could not accounted for even by Brahmā. Therefore, even Bṛhaspati, the preceptor of gods, could not express the glory of Dwārakā. In fine, the city of Dwārakā was endowed with singular glory and prosperity.<sup>40</sup>

### Description of Raivataka Mountain :

The description of mountain being one of the essential elements of a *Mahākāvya*, occurs in the **ninth canto** after the dealineation of Lord Kṛṣṇa's victory over Bāṇāsura. When the gods together with the heavenly damsels, were following Lord Kṛṣṇa who was moving to Dwārakā by His

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38. अधःकृतायां निजवासभूमौ सौभाग्ययोगात्सुरराजधान्याम् ।  
यामध्यतिष्ठत्स्वयमेव लक्ष्मीराकल्पभूता भुवनत्रयस्य ॥ (II.56)
39. स्थितास्वयोग्यास्वितरासु लोके पुरीषु सादृश्यविभूतिलब्धैः ।  
या स्वात्मनाऽब्धौ प्रतिबिंबितेन स्वयं कथंचित्सदृशी बभूव ॥ (II.61)
40. यस्यां गुरूणां गणने गुणानां गुरोर्गिरे धातुरपि स्वलंति ।  
को वेद मूर्तेरिव चानुभावं नारायणज्योतिष आस्पदस्य ॥ (II.60)

vehicle Garuḍa in the air, they happened to see a mountainous region. They however could not identify that mountain, and hence expressed their curiosity to know it. As the gods described, this mountain was as pleasing as the moon. The peaks of the mountain were slightly covered by water-laden clouds. For, the peaks appeared blackish from distance. As such, it caused curiosity in the mind of the gods to know about what mountain it would be !<sup>41</sup>

This mountain was situated against ocean. The lofty currents of the ocean were moving one after the other towards the shore in a pleasing way. The currents of the ocean were hitting against the mountain-foot. The poet considers this point of hitting of the currents in such a manner that the mountain was dispelling the pride of the currents, which consisted in their graceful gestures. With this view in the mind, poet imagines that the gods in the *Antarīkṣa* looked at this mountain surprise.<sup>42</sup>

Witnessing the natural beauty of the mountain, the gods moving in the air, thought that it could be Raivataka mountain. The streams of waters flowing from the caverns of the mountain were experienced by the gods as very pleasant and cool. The deep waters of the streams were attractive due to white swans floating thereon, and the border lines of the streams were encircled by the trees invested with white birds. With all these beautiful scenes, the glory of the mountain was heightened.<sup>43</sup>

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41. इत्थं सुरैरहरर्निगृहीतचन्द्रश्रीसूर्यशौर्यविभवाभिभवाभिलाषात् ।  
श्रेण्योद्गतैरहनि शत्रुभयाल्पगूढैरब्दैरकालमलिनः किमयं द्युभागः ॥ (IX.41)

42. वेलावलेपविलसल्लहरीविहारसंहारसङ्गतनवोन्नतफेनचूडः ।  
उच्छ्रीयते मुहुरपामधिपो दिदृक्षुः कौतूहलात्किमुत लब्धजयश्रियोऽस्मान् ॥ (IX.42)

43. पाषाणसन्धिगलनाधिकशीतलाम्भोगम्भीरनिर्झरविलोभितहंसहृद्यः ।  
स्यात्पाण्डराण्डरुहमण्डलमण्डितान्तप्रान्तद्रुमः किमुत रैवतकोऽयमग्निः ॥ (IX.43)



Finally, the gods unhesitatingly identified it to be the Raivataka mountain. The gods saw the exterior and interior regions of the thick forest spread over the mountain. The forest-animals like elephants, serpents and so on were wandering with no fear. The forest regions were very graceful and calm, because of the charms of the lovely and red colour sprouts of the trees over-grown in all the horizons. Amidst these thick woodlands, the stream-waters were flowing with melodious sweet sound. And the Raivataka mountain with all these natural riches, appeared lustrous.<sup>44</sup>

Another characteristic features on the basis of which, gods identified it to be the Raivataka mountain is, the cool breezes were pleasantly blowing in the forest region. Those breezes were very pleasant because they were carrying the fragrance of the lotuses blown in the lake therein.<sup>45</sup>

The gods in this manner, perceiving the unique features of the mountain, ascertained it to be the Raivataka mountain. This point is illustrated by the poet with an example of ascertaining Lord Hari as the Supreme Brahman: Lord Hari is Omnipresent, Self-manifested, supremely superior, and is endowed with goddess Lakṣmī as His ever consort; and all such endless auspicious qualities of Lord Hari are well acknowledged in the Upaniṣadic texts to determine Him as Supreme Brahman. Similarly, observing the unique features of the mountain like, wide-pervasion, sky-touching height of the peaks, brilliant glory due to

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44. निर्णयते गिरिवरः स तथाप्युदारसञ्चारनागनिलयस्सरितामिवेशः ।  
उद्यत्प्रवालरुचिरक्तवनान्तदुर्गस्फीतस्तटान्तपतितैः पयसां प्रवाहैः ॥ (IX.44)
45. आलिङ्गितेन शिशिरः सरसोऽमृतेन व्याजृम्भितेन सगणोऽम्बुरुहा धृतेन ।  
आलोलितेन च वनेन जवी गतेन वातेन तेन पवनानुमते हिते नः ॥ (IX.45)

its shining precious stones etc, gods decided that it was nothing else than the Raivataka mountain.<sup>46</sup>

With a view to highlighting the loftiness of the peaks of the Raivataka mountain, the poet further expresses that the rays of the lustre of the Raivataka mountain were reflected in the multi-storied buildings of Dwāarakā city through their windows. The poet here exaggerates that the whereabouts of prostitutes and paramours' consoling the angry harlots living in the multi-storied buildings in Dwāarakā, were witnessed by the peaks of the mountain through their glances-like brilliant far-reaching rays.<sup>47</sup>

The cheerful atmosphere of the Raivataka mountain was much enlivening to the people of Dwāarakā. In this connection, the poet fancies thus : "the trees in the mountain were fully studded with the blown flowers, and hence they were very much humble to their king. The heads like tops of the trees bent down were seen like servants. On behalf of the Raivataka mountain, the trees with their hands - like sprouts were calling and the bees with delightful humming sound were uttering the words of welcome to the people of Dwāarakā."<sup>48</sup>

Here ends the description of the Raivataka mountain.

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46. खं व्याप्नुवन्नयमनन्यभवेन धाम्ना श्रीमानधीरमनसा मनसापि दुर्गः ।  
शुच्योपपत्तिदृढया निरवद्यदृष्ट्या सुव्यक्तिमौपनिषदोऽर्थ इवाभ्युपैति ॥ (IX.46)

47. स द्वारकानगरगोपुरतुङ्गशृङ्गश्रेणीनिषङ्गिणि गणे गणिकाङ्गनानाम् ।  
सान्त्वानि कान्तरचितानि निरीक्षते यो जालान्तरे शिखरसन्मणिरत्नभासा ॥ (IX.47)

48. दत्तेक्षणेन विकलैः कुसुमैः प्रवालैरञ्जुहता तुलितपाणितलैश्चलद्भिः ।  
मत्तालिनादकुशलोक्तिमता विधत्ते सत्कारमेष विनमदद्भुमकिङ्करेण ॥ (IX.50)

### Description of Lord Nārāyaṇa :

Any *Mahākāvya* usually consists of the description of the hero, as it is one of its important aspects. The ancient Indian tradition in general and the Mādhva tradition in particular hold the view that Lord Kṛṣṇa is one of the incarnations of Lord Nārāyaṇa. Although Trivikrama Paṇḍita does not give full scope for the description of Lord Kṛṣṇa as the hero of the poem, yet he has described in detail His original form i.e. Lord Nārāyaṇa. This description of Lord Nārāyaṇa occurs in the **First canto** itself. Being an ardent follower of Mādhva tradition, Trivikrama Paṇḍita describes Lord Nārāyaṇa together with His other incarnations like Vāmana etc. in an exalted way.

Being followed by all gods, Brahmā approached Lord Nārāyaṇa lying on Ādiśeṣa in the milk ocean. In order to gain the favour of Nārāyaṇa, Brahmā praised the supreme glory of Him. At the outset of the poem, Lord Nārāyaṇa is described as the Supreme King of both the gods, like Indra etc., and demons like Prahlāda, Bali etc.<sup>49</sup>

He is further represented as the instrumental cause of the universe, beyond the limits of place and time, the best among the *Kṣara*-perishable and *Akṣara*-imperishable entities, devoid of beginning, middle and end. He is praised as the Superior to even goddess Lakṣmī.<sup>50</sup>

Since Lord Nārāyaṇa is Omnipotent, He can destroy at a time a group of demons; as such He is called the Destroyer of the demons called Madhu and Kaiṭabha. The same Supreme Godhead now is engaged in *Yoganidrā* on the splendid bed of Ādiśeṣa, the king of serpents.<sup>51</sup>

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49. वंदामहे वयं देवमिंदीवरसमप्रभम् ।  
सुगसुरैद्रसंदोहवन्दनीयपदांबुजम् ॥ (I.36)

50. देवदेवं जगद्धीजममेयं पुरुषोत्तमम् ।  
आदिमध्यांतरहितं परस्याः प्रकृतेः परम् ॥ (I.37)

51. निहत्य कैटभं दैत्यं समधुं योगनिद्रया ।  
दंदशूकेद्रपर्यंकमारूढः स्वपितीव यः ॥ (I.38)

In the beginning of creation of the universe, Lord Nārāyaṇa sportively assumed a form of great *Fish* and lifted up all the Vedas submerged in the ocean.<sup>52</sup> This speaks of His *Matsyāvatāra*.

In His incarnation of *Kūrma*, Lord Nārāyaṇa favoured the gods in their attempt of churning the milk ocean and in obtaining ambrosia. It was *Kūrma*, who remained as the Substratum beneath the Mandāra mountain as the churning staff.<sup>53</sup>

Then, it was the *Varāha* form of Lord Nārāyaṇa, who protected the earth from its disappearance in the waters of the ocean.<sup>54</sup>

Describing the glory of Supreme Nārāyaṇa, the poet refers to His *Nṛsimha* incarnation. Then, he elucidates the incarnation of *Vāmana* :

Though Aditī had Indra as her son from Kaśyapa Prajāpati, she desired to be the mother of Lord Nārāyaṇa Himself. To fulfil her desire, she undertook severe penance. In course of time, Lord Nārāyaṇa made His dwelling in the womb of Aditī.<sup>55</sup> Lord Nārāyaṇa in the form of Vāmana whose splendor was all-excelling incarnated on the earth. [I.46] Then Vāmana was consecrated by his father Kaśyapa, with the rites of *Upanayana*. As a celibate, Vāmana served His father Kaśyapa. He was performing daily and occasional duties like *Sandhyāvandana* etc. Besides, Vāmana observed all *vratas* strictly.<sup>56</sup>

52. उज्जहार पुरा योपि मात्स्यभावमधिश्रितः ।  
अंतर्हितानि छंदांसि रत्नानीव महोदधेः ॥ (I.40)

53. यद्वलस्तंभिताहार्यमथितादर्णवोदरात् ।  
उद्धूतममृतं येन जीवंत्यद्यापि देवताः ॥ (I.41)

54. उद्धृता लीलया पृथ्वी दंष्ट्रिणा येन दंष्ट्रया ।  
मृणाली कुंजरेणेव दंतेन जलमध्यगा ॥ (I.42)

55. लब्धवृद्धश्रवस्तोका जननीभावमिच्छती ।  
ऋषेः सहचरी यस्य तपो दुश्चरमाचरत् ॥  
आदित्यमुदरं भेजे पुरुषो यः परात्परः ।  
जगतामुपकारार्थमादित्यस्येव मंडलम् ॥ (I.44-45)

56. ववृधे वर्धयन्नब्धिमखलां मेखलादिमान् ।  
वर्णी वर्णितवृत्तो यः शुश्रूषाभिरतो गुरोः ॥ (I.47)

At that time, the powerful Mahābali, king of demons, was performing horse-sacrifice under the officiating priesthood of Bhārgava brahmin. Hearing about it, Vāmana started for the place of sacrifice.<sup>57</sup>

Vāmana then entered the sacrificial field, where all the priests performing the rites, were present. Then king Mahābali welcomed Vāmana celibate in due manner, and paid his homage to Vāmana with all devotion.<sup>58</sup>

Mahābali became ecstatic to see Vāmana, the embodiment of splendour. The joy he experienced was equal to that of a person who saw lost son. (I.52) Vāmana asked for three feet of ground which he could measure with His feet. At that time, having suspected the form of Vāmana, the king's preceptor, Śukrācārya tried to obstruct Mahābali from his giving a gift of three-feet land. But Mahābali did not listen to him, and prepared himself to offer the gift with an *Arghya* of water from his water-pot. At that time, Śukrācārya got into the mouth of the pot in the shape of a mote. As such water could not flow freely from the mouth of the pot. Knowing this, Vāmana took a *darbha* grass and pushed it at the mouth of the pot. The grass pierced one eye of Śukrācārya. Then Mahābali offered three feet of ground. And Vāmana began to measure the ground. With one step, He measured the whole earth, with the second step, He covered the whole of *Antarikṣa*. When He lifted His foot to measure by His second step, all gods like Indra etc., and demons like Prahlāda, bore the dust beneath the holy foot of Lord Viṣṇu. It was just like the bees serving with love the pollen of blown lotuses.<sup>59</sup>

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57. जगाम भगवान्योऽपि मंदिरं देववैरिणः ।  
तायमाने महायज्ञे तमसीवोदयं रविः ॥ (I.49)

58. सदर्भास्तरणात्पीठादुत्थायोशनसा सह ।  
दीक्षितः पूजयामास भक्त्या यं भक्तवत्सलम् ॥ (I.51)

59. यत्पादतलयोः पांसूनसेवंत सुरासुराः ।  
स्फुरदुत्फुल्लदलयोर्भृगा इव सरोजयोः ॥ (I.57)

Thus Lord Nārāyaṇa in the form Trivikrama (Vāmana) pervaded the whole of the universe as He was measuring three feet of ground. Finding no place for the third foot, Vāmana placed third foot on Mahābali's head and pushed down him to *Pātāla*.<sup>60</sup>

In this manner, Lord Nārāyaṇa in His incarnation of Vāmana showed His Trivikrama form. More than what Indra possesses the lordship of all the three worlds, Lord Nārāyaṇa made Mahābali as the Lord of *Pātāla*.<sup>61</sup> In this way measuring and pervading all the three worlds, and sending Mahābali to *Pātāla*, speak of inexplicable and supra-unique power of the Supreme Nārāyaṇa.<sup>62</sup>

Thus ends the description of Lord Nārāyaṇa.

### Description of Female Beauty :

The description of female beauty adorn the *Uṣāharaṇakāvya* in its **ninth canto**. Here, the female character of Uṣā is the object of description. So far as the context is concerned, poet's description of Uṣā is quite significant. While Lord Kṛṣṇa was moving in the *Antarikṣa* by His vehicle Garuḍa, the entire folk of gods and demigods together with celestial nymphs followed Him. At this time, they happened to see the most charming face of Uṣā; and they pondered over her beauty as below :

Uṣā's face is described thus : Having seen the graceful face of Uṣā, the gods considered that it was a reward of their meritorious deeds due

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60. यो बलिं बलिनं भुक्तादूर्ध्वलोकात्प्रपातयत् ।  
दत्तभोगो यथा पूर्वो धर्मो जीवमनुष्ठितः ॥ (I.59)

61. ततस्त्रिजगदैश्वर्यमदिशद्यो बलद्विषे ।  
आधिपत्यं च दैत्याय नागलोकस्य भूयसः ॥ (I.61)

62. कुब्जनाम्नः कथाऽद्यापि पुंसो यस्य गुणाधिका ।  
रमयत्यनुभूतेव रमणी रोमहर्षिणी ॥ (I.63)

to which, they could visualise the lovely face of Uṣā. There would be no other better reward than seeing such face; and verily the vision of such face could be said as equal to the attainment of heaven.<sup>63</sup> They further said that the lovely face of Uṣā carried the gracefulness of blooming lotus. Or if at all, there was the full-moon without spots, it was certainly nothing but the charming face of Uṣā, endowed with the quality of spreading heavenly fragrance. Indeed, the vision of this face was a festival of joy !”<sup>64</sup> Therefore, a celestial nymph though much eager to see the lovely face of Uṣā, refused the same out of jealousy.<sup>65</sup>

Then, they saw Uṣā’s beautiful braid of hair. They expressed that it was beautifully adorned with the garland of fragrant flowers. The gods fancied that the fragrance of the flowers decorated by Uṣā was nothing but the perfume of *Pārijāta* flowers of heaven.<sup>66</sup>

Further the gods felt exclaimed to see the feet of Uṣā which were tender, long and beautiful. The line of fingers thereof resembled the buds of lotuses. The nails of foot-fingers were decorated with red dye of lack. Hence, a sight of foot-fingers caused an illusion that they were the buds of lotuses with the bees at their tips.<sup>67</sup>

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63. यद्धि ब्रुवन्ति कुहचित्फलतारतम्यं विश्रान्तमित्युपरिकर्मसु जन्मभाजाम् ।  
दृष्टं तदत्र सुकृतेन ततः परं स्यात् सौभाग्यदं यदनयाचरितं सुदत्या ॥ (IX.28)

64. उन्मेषमैष्यदनिशं यदि वारविन्दं पूर्णेन्दुबिम्बमभविष्यदथाकलङ्कम् ।  
आह्लादयन्नयनमन्वकरिष्यदच्छमच्छिन्नसौरभरसं मुखमेतदीयम् ॥ (IX.30)

65. तत्राप्यरस्स्वभिनुतं तरुणैरुषाया रूपं निरूप्य धृतमत्सरया कयाचित् ।  
सौहार्दपात्रमपि हार्दरुजा मुखं स्वमुद्यम्यमानमनिशं विपरीयते स्म ॥ (IX.33)

66. शोभाप्रदे स्वयमसक्तमभिप्रसक्तजात्या सुगन्धिनि वधूकबरीभरेऽस्मिन् ।  
कल्पद्रुमप्रसवदामनिवेष्टनास्थामर्थेन योजयति बन्धनमेव नूनम् ॥ (IX.29)

67. मृद्वायताङ्गुलिदलं विमलं सुजातापादद्वयं प्रविलसन्नखराजिरक्तम् ।  
लाक्षालवच्छुरितमृच्छति षट्पदाली सत्केसरारुणविनिद्रपयोजबुद्ध्या ॥ (IX.31)

As such, a celestial nymph called Sukeśī felt herself ashamed to see Uṣā's fascinating thick and long ornamented hair hanging down from her shoulders so as to rest upon.<sup>68</sup>

Similarly, another heavenly nymph called Mañjughoṣā heard Uṣā's gentle conversation and knew her excellently sweet voice. As such she denounced her pride of having sweet voice.<sup>69</sup>

Besides, because of its enticing attraction, Uṣā's bosom was instigating cupidity in the eyes. Therefore, one of the heavenly nymphs of alluring plump breasts and hence called Pīnastanī, saw Uṣā's bosom, felt herself abashed, and therefore veiled her bosom with divine garment.<sup>70</sup>

Again, a celestial nymph called Sumatī saw Uṣā with great wonder as she was supremely advanced in enticing beauty due to the line of hair above her navel. She felt herself defeated in gracing beauty by Uṣā. Thus, Uṣā's beauty made Sumatī's pride silenced.<sup>71</sup>

In fine, the poet fancifully describes that the beautiful form of Uṣā would be the chariot of victorious Manmatha. For, her attractive lips were seen as the very entrance of Cupid's chariot; her alluring side-glances as the arrows of Cupid; her attractive eye-brows as Cupid's bow and the red mark on Uṣā's forehead as the flying flag of Cupid's chariot.<sup>72</sup>

68. आबध्नतीमभिलसत्यबलामभीक्ष्णमंसावलम्बिनि कचे निहितेक्षणायाः ।  
केशः स्वकस्तुलितचामरचारुवालो लज्जातिरेकमकरोत्सुकरं सुकेश्याः ॥ (IX.34)

69. सल्लापघोषतृषितश्रवसामुषाया निर्भर्त्सनाद्विचरतां दिवि मञ्जुघोषा ।  
आकस्मिकप्रकटितात्स्वयमेव जाड्यादुद्रीतकौशलकृताद्विरराम पूर्वम् ॥ (IX.35)

70. तस्या घनस्तनमुरः स्पृहणीयमक्ष्णोः सौन्दर्यसीमसुमनोवनिता विलोक्य ।  
दिव्यांशुकेन कृतसंवृतिनाध्युरोजं पीनस्तनी किल कृतोपकृतिर्बभूव ॥ (IX.36)

71. आश्चर्यदां मृगदृशां नवरोमराजिं मध्ये तनुं दिवि रुचाभ्यधिकामवेक्ष्य ।  
तस्थावनाकुलितमप्सरसां वरान्या धैर्येण मत्सरजयादतिभेदबुद्ध्या ॥ (IX.37)

72. श्रोणीरथाङ्गमहितं सदपाङ्गबाणं भूकामुकं सुतिलकाख्यपताकमेनाम् ।  
आरोहभूस्तलजुषः सविलासहेतिं मन्ये रथं विजयिनः कुसुमायुधस्य ॥ (IX.32)



### Description of Garden Sport :

Trivikrama Paṇḍita incorporates the description of the garden sport in the **fifth canto**, wherein Aniruddha enters the garden with a folk of lovely young women. This description follows in such a manner that the beauty of garden was exalted by that of the lovely young women. In precise, young women accompanying Aniruddha had adorned their hair with fragrant Pārijāta flowers. These Pārijāta flowers were so thickly fragrant that their perfume had spread all over the garden. As a result, having left sucking the juice of the flowers in the garden, the bees began to sit on the Pārijāta flowers decorated by the lovely women to suck the juice thereof. Because of this, the braids of their hair were appeared more charming.<sup>73</sup>

There were beautiful trees in the pleasure-garden. Those trees were seen red in colour because of the bunches of flowers bloomed. But when these young women approached the trees, the grace of the redness was decreased by fast attraction of the redness of their lips. This indeed is a wonder that even insentient things like the trees in the garden had diminished in their attraction ! In other words, the attraction of the redness of the lips of women was quite enticing one.<sup>74</sup>

Further, the poet elucidates that the sprouts of the creepers in the pleasure-garden were naturally tender and red. But the tenderness and redness of the sprouts was diminished before the tenderness and redness of the hands of lovely women. And, those ladies sportively plucked the sprouts. Consequently, all the leaves in creepers started trembling; the bees seated thereon, began flying all around the humming in amuse.

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73. सुपास्जितप्रसवप्रसाधनादुदारगन्धां कबरीं मधुव्रताः ।  
प्रविश्य तासां द्विगुणां व्यतानिषुर्विसृज्य वन्यप्रसवान् विकसिनः ॥ (V.3)

74. नितम्बिनीनामधरोष्ठरागतो विवर्णतामीयुरमी वनद्रुमाः ।  
स्थिरा अपि स्वैरमहो शरीरिणो विकारवन्तो वनितासमागमे ॥ (V.4)

The poet here fancies that those creepers themselves started lamenting over the loss of sprouts caused by the young ladies.<sup>75</sup>

The beautiful damsels were walking round the garden having Aniruddha in the middle. They had worn the golden ornaments decked with valuable glittering jewels. The brightness of these jewels was so shining that it could arrest the brightness of the rays of the Sun. The Sun's rays were just kept away by glittering rays of the jewels. Always chaste women do not tolerate the touch of the hand of a foreign person.<sup>76</sup>

The poet further describes close embrace of an young lady and Aniruddha. An young lady who was very beautiful with her plump breasts and slender waist, was sportively moving with Aniruddha. She entertained a fear as it were of stumbling down, because of the imbalance caused by the weight of plump breasts. As such, she amorously beheld Aniruddha in her close embrace. Thereby, was heard a lovely jingling sound of small bells fastened to the girdle worn by that young lady.<sup>77</sup>

Aniruddha immersed in enjoying the amorous sport with young ladies, tied a creeper to the branches of opposite trees, and made a swing of creepers. He made an young lady to sit thereon, and he enjoyed himself in swinging the swing of creeper.<sup>78</sup> When she was enjoying the swing-sport, she jumped from the swing out of fear, and embraced Aniruddha.<sup>79</sup>

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75. विलासिनीपाणितलापहास्ति प्रवालनैसर्गिकमार्दवे लता ।  
चलद्दला भृङ्गकुलारवाकुला शुचा रुरोदेव सगात्रताडनम् ॥ (V.5)

76. वधूगणैः स्वाभरणोपकल्पितप्रवेकरत्नप्रभवप्रभाचयैः ।  
खरद्युतेर्दूरनिवारिताः करा न नः स्पृशेत्कामचरो वनेष्विति ॥ (V.6)

77. उरोजभारद्वयविभ्रमार्तया परिक्रणत्काञ्चनमेखलामणि ।  
निपातभीत्या श्रितकर्णमेकया दृढोपगूढो मकरध्वजात्मजः ॥ (V.7)

78. विलोळिता द्रागवशादिव प्रिये कृताभिपाता परिभ्य चाकुलम् ।  
सखीं तु पश्चात्सहसोपगृह्णतीं पदेन पाणौ चलयञ्चकार सा ॥ (V.9)

79. लताधिरोपो मृदुचालनं पुनः प्रियोऽगसङ्गश्च परोपरोधकः ।  
मदालसायाः पुनरङ्गलालनं शनैश्शनैर्वीजनमार्द्रपल्लवैः ॥ (V.10)

Another young woman being intolerant of seeing other woman's company with Aniruddha, expressed her feelings before her friend. Addressing to her friend, she told - "O friend, see here, my lover Aniruddha has taken her on the swing who has grown with much pride of her beauty. See again here, how Aniruddha is amorously enjoying swing-play with her. He smoothly without giving scope for anxiety, swings and makes her happy. Do you know, my friend, what does he do again; he closely embraces her and treats her with cool articles like sprouts, water etc. Somehow I am tolerating all these though being insulted"<sup>80</sup>

The poet putsforth a practical point pertaining to the world of lovers. In fact there were some lovers who possessed mutual love causing happiness which was free from any deceit; and this love would be regarded as pure love. There were some other who were intolerant of lovely wanderings of lovers. Such people were habituated to plan for separation of the lovers from each other. Who could be the person, deceived by such deceitful friends, keeping faith in the matter of lovers ? It means, no wise person keeps faith in deceitful lovers.<sup>81</sup>

An young woman further reported to Aniruddha a pitiable condition of another graceful woman who was much attached to Aniruddha : "O pitiless man, this graceful woman is resorted to you alone. But in turn, you are amorously playing with another woman. She is in fact not in a position to behold you in other's accompaniment."<sup>82</sup>

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80. इति व्यलीकानि सुदुस्सहानि मे तितिक्षितानि क्षणसौहृदे प्रिये ।  
इदं च शृण्वालि तयोपदेशितं मुहुः करस्थस्य शुकस्य भर्त्सितम् ॥ (V.11)

81. अकैतवं प्रेमवरं सुखास्पदं मिथः सहन्ते न परेऽन्तरेप्सवः ।  
विलोभितः सोपधिसौहृदैश्च तैः क एव विस्रम्भमियादमन्दधीः ॥ (V.14)

82. समक्षमालोक्य विपक्षलालनं मृदु प्ररूढं हृदि वोढुमक्षमा ।  
तव प्रिया निर्घृण पश्य तिष्ठति त्वदाश्रयाश्रित्य लतामवाङ्मुखीः ॥ (V.15)

In this manner, the poet describes the condition of love-lorn young women. Without seeing any means of gaining company of Aniruddha, a love-lorn young lady submitted herself to Lord Kṛṣṇa and asked earnestly to fulfil her desire.<sup>83</sup> And another woman being disgusted with sensual pleasures, prays Lord Kṛṣṇa to bestow eternal bliss of Mokṣa.<sup>84</sup> This is how Trivikrama Paṇḍita presents descriptive aspect of love between Uṣā and Aniruddha, in a poetical taste touched with love sentiment, but culminates in supra-natural love i.e. devotion to Supreme God i.e. Lord Kṛṣṇa.

### **Description of Water-sport :**

Following the description of the garden sport, Trivikrama Paṇḍita presents before the readers a pleasant description of water-sport in the **fifth canto** of the epic poem. At the outset, the poet introduces that young women enjoying with Aniruddha in the pleasure garden, get themselves tired due to the Sun. And because of the hot Sun the flowers in the garden faded away. The sun was growing very hot. The drops of perspiration on the body of young ladies, were seen. Aniruddha observed all this and entertained a desire for water-sport.<sup>85</sup>

With his folk of young ladies, Aniruddha approached a river nearby the garden. He found that the surrounding area of the river was pervaded by the perfume of the flowers. Also silent cool breezes of the wind were blowing along the bank of the river. Beautiful bowers were seen on the

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83. सुदुस्सहत्वं सुतनोर्मनोयुजो हृदि स्थितो वेद भवत्पितामहः ।  
तमेव बाला शरणं गता गुरुं पुरैव नूनं समुपैति निर्वृतिम् ॥ (V.18)
84. नमोऽस्तु तस्मै जनवृत्तिसाक्षिणे क्रियानुरूपं फलभेददायिने ।  
सदासकामाय धिगस्तु मानितां परं पराधीनसुखत्वमप्यतः ॥ (V.19)
85. अवेक्ष्य शोषं कुसुमेषु तीक्ष्णतामहस्सु पूष्णः क्लमवारिपूर्णताम् ।  
वधूशरीरेषु शरीरजात्मजो विहर्तुमैच्छत्सलिलेषु सादरम् ॥ (V.24)

bank; and the small mountains around the river at distance were seen very attractive on account of the trees over-grown and bent down due to the weight of flowers blown. The honey drops from bee-hives in the small nests of the trees, were falling down. Being very much attracted by all this prosperous beauty of the river, Aniruddha thought that he would enjoy with his young damsels the happiness of heaven as it were.<sup>86</sup>

The river water was very clean and its silent flow was making melodious voice. The river is here identified with an young beautiful woman. The river-lady is described as welcoming Aniruddha for water-sport with its currents-like hands. The stone-beds on the bank appeared as prepared seats for beloveds.<sup>87</sup> The swans on the bank were making low sweet tones, and it appeared that they were calling the women-folk heartily. Another woman thought that those swans were welcoming her for water-sport. Therefore, by way of responding to the call of the swans, she wandered here and there on the bank in joyous mood. And at that moment all swans there surrounded her so as to embrace as it were.<sup>88</sup>

As women were playing amorously in the river, the river-water became tremulous being hit against the hips of the graceful women. Just like a *viṭa* is shaken off by the very arrival and touch of a graceful woman, the river-water though insentient became tremulous !<sup>89</sup> Lovely young women were sporting and swimming in the river as if to win over

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86. सरस्समीरे सुरभौ मनोहरे लतागृहे पक्वफलेषु चाद्रिषु ।  
सुधोपमे कोटरजे मधुद्रवे विसस्मरुर्नगरभोगमङ्गनाः ॥ (V.23)
87. सुपेन मन्दस्मितसाधुसत्कृतिः ° सरित्सखीदत्ततटोपलासना ।  
प्रभञ्जनप्रेरितमन्दवीचिभिश्चकार तासां मृदुपादशोधनम् ॥ (V.25)
88. कृतोपचारा कलहंसकन्यकाकलारुतव्याहरणैर्मुहुर्मुहुः ।  
सखी तदा प्रत्युपचारगोचरा समं समाश्लिष्यत ताभिरादृता ॥ (V.26)
89. घनस्तनीनां जघनाभिघाततश्चलाचलात्मा सलिलाशयः कृतः ।  
जलस्वभावान्न तदद्भुतं यतो विटोऽपि तत्सङ्गममेत्य कम्पते ॥ (V.27)

one another. As a result, being churned by water-currents, perfumed unguents applied to the breasts of the ladies got mixed in the water, and river water turned into red.<sup>90</sup>

Aniruddha had the mark of three lines like that of a conch-shell on his neck, and these lines added extra beauty to the brilliance of his physical features. Together with his young graceful ladies, Aniruddha immersed in the river-water upto his neck. Hence, on the surface of the water, Aniruddha's face appeared surrounded by the lovely faces of young ladies. This resembled a beautiful scene of the blue lotus being surrounded by the red lotuses.<sup>91</sup>

One of the young women, engaged in water-sport asked Aniruddha for a blown lotus. However she was tormented at heart because of Aniruddha's indifference to her. Yet leaving aside her anger at Aniruddha, she asked for a lotus. In spite of her entreat to show favour of lover, Aniruddha did not heed her words. Therefore, getting more angry, she touched Aniruddha's head with her tender foot and made him happy.<sup>92</sup> Trivikrama Paṇḍita introduces here a poetic convention (*Kavisamaya*) that a foot-touch of an young woman to the head of her lover produces joy to him.

It is further expressed that Kṛṣṇa's grandson, Aniruddha was endowed with captivating beauty. In order to win the love of Aniruddha, one young lady in the water-sport was offering *Arghya* to Lord Kṛṣṇa.

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90. वराङ्गनानां प्लवनेन पीडिते जिगीषया वेगजुषामुरस्थले ।  
बभूव वक्षोरुहमण्डलश्लथत्रवाङ्गरागारुणितं सरोजलम् ॥ (V.28)

91. पयस्सु रेखात्रयचित्रिते गले मुकुन्दपौत्रस्य मुखं निमज्जिते ।  
अवाप नारीमुखपद्ममध्यगं प्रफुल्लनीलोत्पलनिर्विशेषताम् ॥ (V.29)

92. अयाचत ग्राहयितुं हृदोत्थितं सरोजमेका कृतविप्रियं प्रियम् ।  
अनाययन्तं ततमत्यमर्षिणी पुनः पदाहत्य शिरस्यनन्दयत् ॥ (V.30)

Her intention of offering *Arghya* was to secure Kṛṣṇa's favour for enjoying Aniruddha's company in water-sport.<sup>93</sup>

At the end of their water-sport, all young ladies came to the bank of river. During their sport, all lotuses were thrown here and there in the water. The collyrium applied to the eyes of ladies was taken away by the river-water. So also, young ladies' application of sandal-paste, mark of Kumkuma on their foreheads and the garlands of fragrant flowers worn by them were disappeared in water-sport.<sup>94</sup>

Further the poet fancies that although the river-water lost its beauty of blown lotuses, it was adorned with collyrium, Kumkuma and the garlands of young ladies. After the close of water-sport, the river-water remained absolutely silent just like an expert thief remains silent with innocence after snatching away all ornaments of a possessor.<sup>95</sup>

### Description of Love Amusements of Kṛṣṇa and Rukmiṇī :

A beautiful presentation of love-sport of Kṛṣṇa and Rukmiṇī runs in the beginning portion of the **fourth canto** of the *Uṣāharaṇakāvya*. On the arrival of young divine couple of Kṛṣṇa and Rukmiṇī to Dwārakā, the whole city expressed its joy with festive reception.

Then, Kṛṣṇa entertained a desire to enjoy with his consort Rukmiṇī who was endowed with all pleasing qualities due to her prime youth. When Lord Kṛṣṇa willed to play amorous sports with Rukmiṇī, Vasanta

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93. मनोज्ञगोपालकवेषभूषणं पयोभिरुद्दिश्य मुहुर्मुहुरद्विषम् ।  
अतर्पयदूढमुपायदुर्ग्रहं वशं निनीषन्त्यनिरुद्धमुत्तमा ॥ (V.31)

94. इति स्म तापः सुदृशां सविभ्रमं बहिर्भवो बाह्यशरीरमुज्झति ।  
जलाप्लवे तत्र महोदयः परो मनोभवः सूक्ष्मशरीरमस्मृशत् ॥ (V.32)

95. अथोत्तरन्तीभिरमूभिरापगा विहीयमाना हतहास्तिवास्त्रिजा ।  
दृशोऽञ्जनं कुङ्कुममङ्गतः कचात् स्रजश्च हत्वा धृतमौनमास्थिता ॥ (V.33)

found an opportunity to serve Him in due manner, and arrived there with his attendants like sprouts, flowers and tender creepers clinging to the trees in the pleasure-garden. Because of the presence of Vasanta, the beauty of the pleasure-garden in Dwārakā was increased. There was no heat of the Sun, all creepers clinging to the trees were full of sprouts and flowers. The bees were humming in joy by sucking the juice of the flowers. This humming sound of the bees was delightful to the ears and the heart. Silent breezes carrying the fragrance of the flowers were blowing pleasantly with cool touch. In such pleasing atmosphere, Lord Kṛṣṇa enjoyed the company of His consort Rukmiṇī.<sup>96</sup>

The queen Rukmiṇī advanced her divine beauty, responding to the will of Kṛṣṇa, approached Him sitting on splendid bed, in close proximity and privacy.<sup>97</sup> Gradually Rukmiṇī's love for Lord Kṛṣṇa was getting increased day by day. Many days and nights were spent by this young couple amorously.<sup>98</sup>

Such amorous sports of Lord Kṛṣṇa and Rukmiṇī gave rise to Pradyumna's birth, an incarnation of Manmatha.

### Love Amusements of Uṣā and Aniruddha

The closing part of the **fifth canto** of the *Uṣāharaṇa* provides a description of love-sports of Uṣā and Aniruddha. The context is that, as per the suggestion of Uṣā, her friend Citralekhā brought Aniruddha from Dwārakā to the harem of Uṣā in Śoṇitapura. However, Uṣā had fast

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96. शंबरेण कुटिलांतरात्मना पातितं कुवलयामलच्छविम् ।  
वीर्यसारमुदधिर्मुदा हरेराग्रहेण जगृहे भुजिष्यवत् ॥ (IV.19)

97. तां निशासु शशिमंडलाननां ब्रीडितां रहसि नूत्नसंगमात् ।  
रुक्मिणीं भुजगभोगकोमले प्राप चारुशयने यशोनिधिः ॥ (IV.10)

98. सा दृढप्रणयबंधनक्रमप्रेरितेन मनसाऽनुवर्तिनी ।  
पत्युरत्यगमयद्दिनक्षपाः कुर्वती रतिरसान्दिने दिने ॥ (IV.11)



longing for enjoying Aniruddha's company. And by the grace of goddess Pārvatī, a close meeting of Uṣā and Aniruddha took place with the help of Citralekhā. At this juncture, it is said that Manmatha himself made his appearance in their minds to advise the secrets of love-sport.<sup>99</sup>

Uṣā was a very beautiful woman with the lips red like the petals of *Bandhūka* flower. She cast her enticing glance at Aniruddha with intense love. She embraced Aniruddha with her tender arms. She experienced the joy of close embrace with Aniruddha without any fear of being seen by others.<sup>100</sup> Being immersed in sensual pleasure, Uṣā once again closely and amorously took Aniruddha to her bosom with her lotus-fibre-like hands, and won Aniruddha in her love pursuit.<sup>101</sup>

Afterwards, Aniruddha held her braid of hair which was adorned with the garland of flowers, and deeply kissed the lovely face of horripilating Uṣā. As a result of deep kiss and tied embrace, Uṣā's eyes became half-closed in overwhelming joy of union.<sup>102</sup>

Though the lips of deer-eyed one, Uṣā were naturally red, she had applied cosmetics to her lips. This arose in the mind of Aniruddha a fast instinct of love, and therefore, he kissed and made the marks of his nails and teeth on her lips. Thus, he developed passion.<sup>103</sup> So also, the sandal paste applied to Uṣā's breasts was removed and the knot of the garment

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वृत्तः शिवानुप्रदत्तः शिवकृपां गदायुद्धं दन्तिगणितान्ते ।  
वृत्तः शिवानुप्रदत्तः शिवकृपां गदायुद्धं दन्तिगणितान्ते ॥ (V.68)

100. प्रगल्भमन्दाक्षकटाक्षपातया तयावकृष्टं प्रथमं सविभ्रमम् ।

अपोदशङ्कं निजबाहुकक्षया बबन्ध बन्धूकदलारुणाधरा ॥ (V.69)

101. भुजद्वयस्यास्य जयध्वजायितं सुमध्यमा मध्यगता मनोभुवः ।

निपीड्य वक्षो रभसोपगूहनप्रतिक्रियाभिर्दयितं जिगाय सा ॥ (V.70)

102. ततः कृतार्थोऽपययौ सखीजनः सखापि सभ्रष्टकभूषणग्रहम् ।

चुचुम्ब गाढं सुमुखीं मुखाम्बुजे निमीलितार्धक्षिणि रोमहर्षिणीम् ॥ (V.71)

103. अपाहरन्प्रयधरोष्ठसंश्रयं मृगीदृशः पूर्वमपूर्वमादधे ।

सरागमङ्गे नखदन्तचिह्निते प्रतिग्रहेच्छा नहि मानिनां नृणाम् ॥ (V.72)

was loosened. Hence Uṣā's thighs were shone forth. At this time, an element of bashfulness, an obstruction to sensual pleasure, was slightly disappeared due to her excess passion for Aniruddha.<sup>104</sup>

Further, poet exhibits thus : Skilled in amorous sports, Uṣā was manifesting her love-lorn feeling in an intelligent manner. Her passionate movements of eyes, mouth, hands etc., were quite visible. In a climax of exhibiting her love-lorn condition, Uṣā just danced like a *Naṭī* in the temple-like bosom of Aniruddha.<sup>105</sup> Here, the poet introduces an instance of *Puruṣayita-śṛṅgāra*, as Uṣā behaved like a man in sexual sport. During her sexual sport, Uṣā was making *Maṇita* kind of sound. This sound was more delightful as it was mixed with jingling sound of small golden bells fastened to her girdle. This delightful sound appeared to be an announcement of Cupid's victory as it were.<sup>106</sup>

In addition to this, in the sexual sport, Uṣā's hair was dishevelled; her face appeared like the moon covered by the clouds; the drops of perspiration caused by sport-fatigue, on the lotus-like face of Uṣā shone like beautiful pearls. Also, in Uṣā's smiles, those pearl-like drops of perspiration were seen more beautiful because of brilliance of her teeth. This indeed attracted the heart of Aniruddha and made him engrossed in great delight.<sup>107</sup> In this manner, both Uṣā and Aniruddha in the royal

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104. स्तनाङ्गरागे गलिते वरांशुके हतोच्चये चोरुयुगे विराजति ।  
रतातिरेकात्सुदृशस्तिरोदधे क्रमेण लज्जा रतिविघ्नकारिणी ॥ (V.73)

105. सुक्लृप्तशृङ्गाररसप्रकाशना निजाङ्गविक्षेपविलासमन्थरा ।  
वरोरुवक्षस्स्थलरङ्गमण्टपे नटी विदग्धेव ननर्त सुन्दरी ॥ (V.74)

106. शनैः शनैः कम्पितकम्पकाञ्चनप्रदीप्तकाञ्चीमणिमञ्जुलारवः ।  
बभूव तस्या मणितस्वनान्तरे जयाय जिष्णोर्जगदङ्गजन्मनः ॥ (V.75)

107. मुखेन विस्त्रंसिकचेन शीतगुं विडम्बयन्ती नवमेधविस्फुटम् ।  
व्यवायचातुर्यविशेषशालिनी प्रकाशयामास रसं पदे पदे ॥  
विदग्धमुग्धामुखपद्मसम्भवा मनो हरन्ति क्लमवारिबिन्दवः ।  
अमुष्य दन्तप्रभया स्म(सु)शुभ्रया विमिश्रिता मौक्तिकसन्निभश्रियः ॥ (V.76-77)

residence of Bāṇāsura, enjoyed in great delight the happiness of their youthful stage. Besides, the poet finds another convenient context for the delineation of love scene between Uṣā and Aniruddha in the *ninth canto* of the poem. It was when Lord Kṛṣṇa established His victory over Bāṇāsura, Kṛṣṇa left for His Dwārakā together with Balarāma, Pradyumna, Aniruddha and Uṣā through His vehicle Garuḍa. While Aniruddha was placing his consort Uṣā on Garuḍa, he was filled with joy due to soft and lovely touch of Uṣā's hand. However, Garuḍa's moving in the air with great speed caused much delight to Aniruddha because he could enjoy the embrace of his queen Uṣā. In this context, the poet describes that, being blown by the wind, the upper garment of Uṣā was slipped down. The drops of perspiration mixed with *Aṅgarāga* started dripping from her limbs, and the plump breasts of Uṣā were seen dancing. Such Uṣā was firmly held by Aniruddha in embrace.<sup>108</sup>

As Uṣā seated on the moving Garuḍa holding Aniruddha tightly, the knot of her waist-garment was loosened by the force of the wind. As a result, her thighs were seen slightly uncovered at that time. But, the brilliant light of the golden girdle veiled her thighs.<sup>109</sup>

Further the poet describes that, having seen Uṣā charming due to gentle smile, but filled with anxiety, Aniruddha greeted her and entertained the feeling of sensual pleasure.<sup>110</sup> Thus, as Uṣā was moving in the air, her curly hair was dishevelled; but her face looked more beautiful, and the drops of perspiration caused by heat of the Sun, added

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108. स्रस्तोत्तरीयवसनश्वसनावरुद्धं स्वेदाम्बुबिन्दुनिकराकुलिताङ्गरागम् ।  
सालस्यनिश्वसितनृत्यदुरेजमङ्गं नैवेक्षणं व्यरमदस्य तदावगाढम् ॥ (IX.23)

109. पर्यस्यमानरुचिरोरुचिरनिषण्णां नीवीविलम्बनविकासिकलत्रभाराम् ।  
अत्युच्चयानभयसंहतदृष्टिपातामध्यूरु तामपिदधे मणिमेखलार्चिः ॥ (IX.24)

110. यादृच्छिकोदितकथान्तरहासबद्धव्रीळां स्वकीयजनतामतिशङ्क्य दृष्ट्वा ।  
सद्भावनां जडमुखीमभिनन्द्य भर्ता सोत्कण्ठचित्तमगमत्सरसातिरेकम् ॥ (IX.25)

more charm to her face. Aniruddha felt very happy to see such face of Uṣā, as he experienced the joy of sexual sport.<sup>111</sup>

### Description of the Battle Scene :

The description of battle scene too is one of the essential features of a *Mahākāvya*. Unlike others, Trivikrama Paṇḍita has incorporated this description in an unique way so as to make the scene more natural and heart-touching. This scene, as is evident from the text, covers an half portion of the **seventh canto** and the **entire eighth canto**. Therein, battle takes place between Lord Kṛṣṇa and Lord Śiva as well as demon king Bāṇa.

The battle between the two opposite forces took place due to Aniruddha's abduction from Dwārakā. Having known from Nārada the whole story regarding Aniruddha's abduction, Kṛṣṇa decided to march against Śoṇitapura, wherein Aniruddha was imprisoned by Bāṇāsura. Accordingly, Lord Kṛṣṇa reached Śoṇitapura and blew His *Pāñcajanya* conch to call Bāṇa for fight. This sound of *Pāñcajanya* pervaded everywhere on the earth and reached the nether world too ! This dreadful sound of the conch made Bāṇa's army frightened. Still, all enemies in rage rushed to the battle-field, attacked Lord Kṛṣṇa from all sides and started discharging their weapons.

Consequently, Lord Kṛṣṇa accompanied by Balarāma and Pradyumna, shot sharp ablazing arrows at them. As a result, some portion of Bāṇa's army ran away, some enemies were screaming out helplessly as their bodies were severely wounded, and some were stained in urine.<sup>112</sup>

111. कान्तावलोकनमिवातपसन्निकर्षात्रीलालकावलिविसारविकीर्णवेषम् ।  
पश्यन्निदाघजलबिन्दुकणोपगूढं मुग्धामुखं किमपि निश्वासितैः स दध्यौ ॥ (IX.26)

112. पेतुस्तस्यामुद्गलद्भीमदंष्ट्रैर्वक्त्रैर्व्यातैरातशस्त्रैश्च हस्तैः ।  
छिन्ना मर्मण्युल्बणैर्बाणवेगैरुद्गीर्णास्ना दैत्यभर्तुर्भुजिष्याः ॥  
केचिद्याताः प्राणमात्रावशेषाः स्नस्ता गात्रैः प्रस्रवन्मूत्रदिग्धैः ।  
आर्तारावव्यासविश्वादिगन्तान्युद्धारम्भोद्घोषणायैव विष्णोः ॥ (VII.25-26)

Observing the plightful condition of Bāṇa's army, Lord Śiva who was guarding Bāṇa's city, emanated out of his fierce form, *Mahājvara* in the form of his attendant possessing three arms. The *Mahājvara* attacked Lord Kṛṣṇa as Rahu the full moon.<sup>113</sup>

This *Mahājvara* was as fierce as a dreadful serpent; though Balarāma made it disappear in the cavity of his shoulder, it retained its existence. Seeing this, Lord Kṛṣṇa with his tender hands crushed *Mahājvara* down and said to it the following manner : "O wicked one, you are really tormenting one, you possess only demerits by birth. You have come here as per your will. You are indeed fit to be denounced and abandoned."<sup>114</sup> Saying thus, Lord Kṛṣṇa forcibly hit the *Mahājvara* with His fist. Yet, it found its place in Kṛṣṇa's stomach. In consequence of this, Lord Kṛṣṇa felt Himself pained a bit as it were due the scorching heat of *Mahājvara*.<sup>115</sup>

113. अथाग्रतो ग्रसितुमिवोग्रविग्रहः परिग्रहस्त्रिपुररिपोः कृताग्रहः ।  
समग्ररुग्रह इव राहुरग्रणीर्जगद्द्रुहामिह ददृशे महागदः ॥ (VII.27)

114. भुजैस्त्रिभिस्सरभयभोगिभैरवैः फणप्रभाग्रतलविलग्नभस्मभिः ।  
रुजां पतिः प्रहरणमक्षिपत्स्वकं विषोद्धटं भुवनभृतो भुजान्तरे ॥  
अमुष्य तद्भसितरजांस्युरस्थले परिस्फुरत्स्फटिकशिलातलत्विषि ।  
विरेजिरे रजतगिरिर्यथा तटे विसर्पिर्भिर्घनतुहिनानि रेणुभिः ॥  
विषादवन्मनसि मुखे विशोषवद्विशेषतो मुषितबलं बलस्य तत् ।  
निषेदुषः पतगपतौ कषायितं निमेषतः प्लुषितमिवाभवद्वपुः ॥  
निरीक्ष्य तन्नलिनदलायतेक्षणस्तदङ्गमुद्रिरदिव वह्निविप्लुषः ।  
परिष्वजन्नपि मृदुनास्म पाणिना निरस्यति ज्वररुजमान्तरीं बत ॥  
श्रमातुरं किमिति मुखं गुरोरिदं प्रसीद हे त्रिदशगणारिमर्दन ।  
कनीयसा तव भगवन्मया मृधे विधीयते विरहितदर्पकः सकः ॥  
निवर्तयन्ननुनयवर्त्मनामुना रणादमुं रणनिपुणारिदारणः ।  
मदोद्धतं मुदितमना गदाधिपं जगाद स स्फुरितगदो गदाग्रजः ॥  
उपागतोऽस्यभिरुचितेक्षणः स्वयं विधेर्बलादिह खलु लोककण्टक ।  
समागमश्रुतमहिमातिरेकिणः स्वरूपतश्चिरतरमर्थितस्तव ॥ (VII.28-34)

115. तमीरयन्निति स जघान बाहुना पुरा हतः प्रहरदनिष्टमुष्टिभिः ।  
स विष्टरश्रवसमथ प्रविष्टवानरिष्टकृद्घनघनमुष्टिपिष्टहत् ॥  
अलक्षयन् क्षणिकसलक्षणं बहिर्निराकुलः कलहचलो न च स्वखलन् ।  
निमीलयन् भृशमधिकोष्मणान्तरं निदानवेद्यमनुत माधवो ज्वरम् ॥ (VII.36-37)

In order to silence the scorching heat of *Mahājvara*, Lord Kṛṣṇa manifested out of His lustre, *Vaiṣṇavajvara*, and sent it forth to hit at *Mahājvara*. Then, both the *jvaras* one belonging to Śiva and other belonging to Kṛṣṇa, began to grapple with each other. The armies on the both sides were to witness both the *jvaras* moving in the *Antarīkṣa* with their ablazing flames of fire.<sup>116</sup>

Both the *jvaras* were hitting against each other with their tight fists. One was biting other's lips with its sharp teeth, one was binding the other with its tight arms. Seeing the movements of these two *jvaras*, they appeared like lovers in close confidence.<sup>117</sup>

Due to overpower of *Vaiṣṇavajvara*, all efforts of *Mahājvara* were rendered fruitless. Violently beaten by *Vaiṣṇavajvara* commanded by Lord Kṛṣṇa, the *Mahājvara* loudly cried and surrendered unto the feet of Lord Kṛṣṇa. Seeking shelter under Lord Kṛṣṇa, the *Mahājvara* glorified Him with folded hands. Lord Kṛṣṇa was pleased and favoured *Mahājvara* with His shelter from any fear or danger.<sup>118</sup>

At this moment, Lord Kṛṣṇa saw Śiva preparing himself to attack Pradyumna. He asked His son to be alert of resulting encounter.<sup>119</sup> He then explained to Pradyumna the power of Lord Śiva. But Pradyumna did

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116. दृशि गोचरौ च जगतोऽभिमतौ कृतनिश्चयौ हरिमहेश्वरयोः ।  
गदपुङ्गवौ गगनसङ्गिशिखौ समवेयतुः समुदयाय तदा ॥ (VII.40)

117. उपगूहने नखविलेखनोन्मुखौ क्षणचुम्बनावधरदंशनिर्दयौ ।  
भुजमध्यघट्टनपटू च मुष्टिभिः परिवर्तितेक्षणनिरीक्षणौ मिथः ॥  
विपरीतकर्मचटुलावुपर्यधौ लुठनालसावपि विरामनिस्पृहौ ।  
कलहप्रियौ क्लमजलाविलाविमौ प्रविरेजतुः प्रमददम्पती इव ॥ (VII.41-42)

118. मुखरं मुखैः स्वगुणगौरवेणप्रवणैः प्रसादसुमुखस्तमुन्मुखः ।  
अभयं भयस्खलितसंस्तुतस्तवं स ततान मानमिव मन्मथद्विषः ॥ (VII.46)

119. सदृशाकृतिना समीक्ष्य योद्धुं स दृशा यान्तमुपान्तमन्तकारिम् ।  
जगदेकपतिः सुतेन वाक्यं जगदेऽनेन मनोरमार्थबन्धम् ॥ (VII.48)

not entertain any kind of fear but told Lord Kṛṣṇa that Śiva would be made a target for his infallible weapon.<sup>120</sup>

Afterwards, a tumultuous and astounding encounter took place between Lord Kṛṣṇa and Lord Śiva. Kṛṣṇa and Śiva holding their *Śārṅga* and *Pināka* bows respectively employed the volleys of arrows on each other.<sup>121</sup> This encounter was really making one's hair stand on end. On the other side, the demon-enemies attacked the leader of the Yādavas, Lord Kṛṣṇa. But, they were in no time engulfed in ceaseless waves like arrows discharged by the latter. However, Lord Kṛṣṇa caused a noisy and violent atmosphere in the battle-field.<sup>122</sup> In such violent atmosphere, all demon-enemies protected by Śiva, found no other resort than Lord Kṛṣṇa.<sup>123</sup>

The poet continues to describe the battle scene between Lord Kṛṣṇa and Lord Śiva in the **eighth canto** also. Describing the brilliant form of Lord Kṛṣṇa in battle-field, the poet enumerates that Lord Kṛṣṇa who was endowed with His glorious disc, the *Sudarśana*, was appearing most resplendent. He held His *Śārṅga* bow prepared to discharge the arrows. At that time, Kṛṣṇa blew His *Pāñcajanya* conch. As Lord Kṛṣṇa shone with His brilliant black complexion like that of water-laden clouds, the glorious *Nandaka* sword held by Him sparkled like the lightning in a heap of black clouds.<sup>124</sup>

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120. इति सत्यलङ्घित्तज्जनोऽत्र तनयमतिवेलविस्मयात् ।

व्याहतवचनमवागमयत्तमिमं पुराणपुरुषः पुरद्विषम् ॥ (VII.55)

121. उत्कार्मुकौ कनकनिर्मितवर्मवीतौ निर्मुक्तबाणनिकरौ द्युतिमादधाते ।

सन्ध्याम्बुदाविव निरन्तरवृष्टिमन्तावुल्काशतैः सुरधनुश्शकलाकुलौ तौ ॥ (VII.67)

122. ध्वनतां गभीरमभितः प्रसर्पतामुपरि श्रिया समभिशिश्रिये हरिः ।

बहुपात्पलाशशयनो महीयसि प्रलये महाब्धिपयसामिवोच्छ्रये ॥ (VII.70)

123. युध्यध्यमद्य पुर एव हरस्य यूयमित्यात्तजल्पमसुरा दितिजेश्वरेण ।

आज्ञापिताः परमपालितपालनाय प्रत्युद्ययुर्विभुमहो युधि यादवानाम् ॥ (VII.69)

124. नन्दोज्ज्वलितो रेजे किरीटाङ्गदकुण्डलैः ।

श्यामो विद्युद्भिरुद्भिन्नो धृताशनिरिवाम्बुदः ॥ (VIII.5)

Those who perceived Lord Kṛṣṇa, the very form of divine splendour, felt themselves blessed. Such glorious Lord Kṛṣṇa was appeared as the friend to the Yādavas, God of death to the demons, Great leader to the gods, the Highest Brahman to the ordinary people and as the Supreme Person to the sages.<sup>125</sup>

In contrast to this, Bāṇa's army looked like a river-belt encircled by tremulous trees on the either sides. It means, his army appeared much frightened and had lost the sense of duty to be attended to at appropriate moment.<sup>126</sup>

Within a moment, just as the rivers mingle and disappear in the sea, all enemies lost their existence being overpowered by Kṛṣṇa's brilliant sharp arrows.<sup>127</sup> The horse-limb of Bāṇa's army had reached a pitiable condition.<sup>128</sup> A heap of the dust arising from wheels of the chariots, veiled elephant's temples exuding ichor in rut.<sup>129</sup> The dreadful swords of the enemies were shaking out of fear.<sup>130</sup> The wounded heads of the enemies were wetted in blood.<sup>131</sup>

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125. सुहृदं यादवा मृत्युमसुराः स्वामिनं सुराः ।  
प्राकृताः कृष्णमीशानं मेनिरे मुनयः परम् ॥ (VIII.8)
126. पश्य बाणाम्बुवाहिन्यो भीरुतीरद्रुमद्रुहः ।  
व्याकुलं बाणवाहिन्य आपतन्त्यापगा इव ॥ (VIII.10)
127. अतिवेलोज्ज्वलैस्त्रैरभिभूता इवोर्मिभिः ।  
अस्तं गच्छन्ति चास्मासु प्रायशः सागरेष्विव ॥ (VIII.11)
128. अक्षता खुरविक्षेपैः क्षितिरस्पर्शनादिव ।  
अहो लाघवमेतेषामश्वानां पततामिव ॥ (VIII.12)
129. रथाङ्गनेमिपिष्टानां हैमानां धूलिरध्वनाम् ।  
वायुना कुम्भिकुम्भेषु मदारैर्षूपबध्यते ॥ (VIII.13)
130. अतिपातितकालानामहम्पूर्विकया युधि ।  
करालधारा यौधानामुद्धूयन्ते महासयः ॥ (VIII.14)
131. अमी पृथुतराकारा मदशीकरशीतलाः ।  
सिन्दूरनिकषस्निग्धविद्युदादीप्तमस्तकाः ॥ (VIII.15)



Having found the mournful condition of Bāṇa's army, the minister Kumbhaṇḍa dissuaded Bāṇa from his marching to the battle-field, as it was dangerous time.<sup>132</sup> Moreover, Bāṇāsura who had become more haughty by his riches, by the support of Lord Śiva, Pārvatī, Guha and by the intoxication of his youthful stage, was not in a position to discriminate the things before him.<sup>133</sup>

Addressing to Pradyumna, Lord Kṛṣṇa further said : "During His Nṛsimha incarnation, the belly of demon-king Hiraṇyakaśipu was torn opened by Me. Yet his son, Prahlāda was ardent devotee.<sup>134</sup> Again during Vāmana incarnation of Mine, Bali though a grandson of Prahlāda, could not obtain heaven, but placing My foot on his head, I thrust him down to *Pātāla*. And, now however it is no task for Me to defeat Bali's son, Bāṇāsura possesses of a thousand arms."<sup>135</sup>

Continuing His speech Kṛṣṇa said thus "the Śakti weapon of Śaṇmukha is not at all dreadful to us. Besides, Śiva now is not in a position to protect his devotee Bāṇāsura. For, the glory of Śiva with the help of which he attacks, is due to Me only.<sup>136</sup> Hence, such army of Bāṇa

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132. कृतागसमिमं धीमान् धर्मतत्त्वपरीक्षया ।  
निवारयति कुम्भाण्डो नूनं बाणं रणार्थिनम् ॥ (VIII.17)
133. ऐश्वर्यादप्रतीकारद्वीर्यादार्यासुतेशयोः ।  
तारुण्याच्चापराददुवसो न विजानात्युपस्थितम् ॥ (VIII.18)
134. अवतारान्तरे यस्य निरभेदि नखैरुः ।  
हिरण्यकशिपोस्तस्य प्रह्लादो मत्परः सुतः ॥ (VIII.19)
135. तस्य पौत्रो बलिः स्वर्गात्रि चान्येनाप विच्युतिम् ।  
सहस्रबाहोस्तत्सूनोः सुकरो मे पराभवः ॥ (VIII.20)
136. पाणिना विधृता मा भूच्छक्तिः प्राणभृता यथा ।  
अत्याशङ्कापदं नैकजन्मनः शरजन्मनः ॥  
अविजित्य हरः शत्रून् भक्तं न त्रातुमर्हति ।  
अपाक्रियायां चास्मासु किमैश्वर्यं महेश्वरे ॥ (VIII.21-22)

would disappear in no time being hit by scorching heat of the flames of arrows discharged, just like a piece of ice disappears by the Sun's rays.<sup>137</sup>

Being much boosted up by Lord Kṛṣṇa, Pradyumna got his steadiness broke open and having seen the enemy army, he spoke in great rage<sup>138</sup> : “O Lord Kṛṣṇa, you are the very form of the bliss. All soldiers around us are curious to know about Your unsurpassable glory. O Lord, you are the ultimate cause of creation and dissolution of the universe. This is the work of Your mere will power. In such case, does Your will power remain unfunctioned in vanquishing Bāṇa ? It is never. (VIII.30-31) O Lord, Your divine power is increased by the addition of that of Your elder brother Balarāma, who is an incarnation of Ādiśeṣa whose venomous breath in wrath through his thousand mouths reduces the world to ashes.<sup>139</sup> This Balarāma in anger, becomes like an intoxicated elephant, fierce like a lion, deep-hearted like the Ocean and burning like fire in the summer season.<sup>140</sup> Balarāma even not being influenced by wrath, can destroy the enemies with ease, just as *Dāvāgni* burns a heap of dry grass.<sup>141</sup> O God, a person though possessing little knowledge of discrimination, if remains in the company of your devotees, would secure

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137. भासुरा समरानर्थ्या सासुराश्च वरानया ।  
यानरावपरासत्या कानरासमरासभा ॥  
सेयं सेना हिमानीव शीर्यति सूर्यरश्मिभिः ।  
उत्पतत्प्रदराचिष्मन्निकरप्रसरैरिति ॥ (VIII.25-26)
138. विगतो विनयात् पित्रोः संरम्भात्प्रियसाहसः ।  
मन्युना दीपितः शत्रून् वीरान् वीक्ष्यान्नवीदिदम् ॥ (VIII.28)
139. यस्योच्छ्वासास्त्रवात्सर्वमुज्ज्वलिष्यति रूष्यतः ।  
सहस्रशिरसः सोऽयमनन्तस्त्वदनन्तरः ॥ (VIII.32)
140. मत्तो गज इव क्षुब्धः क्रुद्धः सिंह इवौजसा ।  
वेलाब्धिरिव गम्भीरो ग्रीष्माग्निरिव तापनः ॥ (VIII.33)-
141. तदनारभ्य संरम्भं शोषयेदेष विद्विषः ।  
दुर्दहो नहि दावाग्नेरुच्छुष्कतृणसञ्चयः ॥ (VIII.34)

knowledge, devotion and all his mundane relations would perish.<sup>142</sup> O Lord, your obedient servant Garuḍa, who can achieve impossible things, would make Bāṇa's army including Śiva flee away.<sup>143</sup>

The battle-field though dreadful does not cause any fear in me, by the grace of you two i.e. Lord Kṛṣṇa and Balarāma. I certainly destroy the army of Bāṇa with my sharp arrows.<sup>144</sup> O Lord Kṛṣṇa who else in the three worlds can stand before me in fight ? None. Although, being afraid of us, Bāṇa were to give back our son, Aniruddha, I would not let Bāṇa free.<sup>145</sup> As Bāṇa has bound my son Aniruddha by foul means, he is unfit to be pardoned.<sup>146</sup> If Śiva protects such wicked and deceitful demon, then Bāṇa's offence will cling to Śiva; and in such case, I will attack Śiva too.<sup>147</sup> I do not care for Skanda, a son of Lord Śiva and Bāṇāsura possessing thousand arms, in the battle-field.<sup>148</sup>

Such agitated Pradyumna was cooled down by Kṛṣṇa. At that moment, all enemy-soldiers including the attendants of Śiva began discharging against Balarāma, Kṛṣṇa and Pradyumna. It caused

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142. पुंसामल्पविवेकानां देव त्वत्सेविसङ्गिनाम् ।  
सत्त्वादयः प्रकाशन्ते प्रशाम्यन्ति भवादयः ॥ (VIII.35)
143. गरुडात्मानमात्मासौ किङ्करोऽतिबलेरिति ।  
सूने सेनान्नतेऽसाध्यं किं करोति बलेऽरिति ॥ (VIII.36)
144. अविच्छिन्नोरुसंग्रामे बहुशो बहुवैरिणि ।  
एधितं माधुरे धाम्नि भयं न स्पृशतीह माम् ॥  
अयमद्य प्रसादाद्द्वामेकः सम्पादयाम्यहम् ।  
निस्सूनसुरान् सर्वास्त्वरया निशितैः शरैः ॥ (VIII.37-38)
145. रुद्धद्वारान् पुरात्साम्ना प्रत्युद्गम्यासुरेश्वरः ।  
यदि दास्यति नः पुत्रमपि सन्धिर्न सम्पदे ॥ (VIII.40)
146. सुप्तस्यान्तः पुराच्यौर्यं युद्धे त्रिजयिनः पुनः ।  
बालस्याशीविषैर्बन्धो माययेति क्षमात्र का ॥ (VIII.41)
147. अपि विश्वेशमीशानमन्वीतममरासुरैः ।  
प्रत्ययात्प्रत्यवस्थाने युद्धाय विजयोत्सुकम् ॥ (VIII.42)
148. पूर्णयोः कर्णयोस्तुल्यं शङ्कुसम्पातशङ्किभिः ।  
बधिर्नैः शङ्कुशब्देन वीक्षितो विश्वतोऽखिलैः ॥ (VIII.4)

terrifying atmosphere in the battle-field. The arrows shot by the armies on the both sides, appeared like birds flying in the sky.<sup>149</sup> Then being forcibly pierced by the arrows, the enemy-soldiers became destitute of power like the birds with the wings cut off. At that time, Lord Kṛṣṇa discharged the arrows at enemies.<sup>150</sup> As a result, the enemies in the battle-field being hit by the well known weapons like *Kaumodakī*, *Nandaka* of Lord Kṛṣṇa, were wetted in blood, some fell in swoon, and some were disposed of their lives (VIII. 54-58). Moreover, infallible plough of Balarāma hurled on the enemies, made their heads roll down to the ground.<sup>151</sup> Then, Pradyumna was wonderstruck to see Kṛṣṇa's display of His weapons. For, enemies were pained, wounded, handicapped, and killed in the battle-field. Thus, the land of Śoṇitapura appeared as if besmeared with the blood.<sup>152</sup> Thus in the fierce atmosphere of the battle-field, the blood was flowing, and it appeared like a river. And, in this river of blood, the tremulous eyes in the faces cut off, were seen like fishes. The arms of the soldiers detached from their bodies were looked like crocodiles. The faces wetted in blood appeared like lotuses. The hair were seen as moss along the river-bed; and in such flow of blood, the chariots were looked like the boats floating on the river surface.<sup>153</sup> Lord Śiva saw this acute condition of Bāṇa's army, and showed

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149. यौधमुख्या बलात्तस्मान्निरीयुस्तरसा खगाः ।  
वनादाकुलितोद्विग्ना गगनादिव पक्षिणः ॥ (VIII.49)
150. ततः शार्ङ्गधरस्तूर्णं सायकान्व्यसृजच्छरान् ।  
विषयेष्विन्द्रियाणीव महायोगेश्वरोऽरिषु ॥ (VIII.51)
151. गण्डशैलघनोन्मूर्ध्नो निष्षिण्णं मुसली हलम् ।  
प्राहिणोदहिताङ्गेषु पृथुष्वसुविकर्षणम् ॥ (VIII.59)
152. शोणितपूरणरागितरोर्वी वैरिविदारणकारणभूतैः ।  
शोणितपूरणरागितरोर्वीभर्तृपतत्रिभिरत्र बभूव ॥ (VIII.68)
153. नेत्रैर्दीर्घैर्विजितशफरीविभ्रमैः सम्भ्रमद्भिः  
बाहुग्राहे वदनकमले केशशैवालमाले ।  
रक्तौघेऽस्मिन् सरिदुपमिते सान्द्रमस्तिष्कपङ्के  
मन्दं मन्दं दधुरुदुपतां स्यन्दनाः स्यन्दमानाः ॥ (VIII.69)

his agitated prowess before Kṛṣṇa. Both Śiva and Kṛṣṇa started once again discharging the arrows at each other. This fight between Śiva and Kṛṣṇa was witnessed by the demigods, Siddhas, divine sage Nārada etc. Being filled with anxiety, these divine-beings earnestly asked both Lord Śiva and Lord Kṛṣṇa for stopping the fight causing much destruction to the world.<sup>154</sup> Then in order to put an end to the fight, and to silence the dreadful form of Śiva, Lord Kṛṣṇa discharged *Jṛmbhana* missile at him.<sup>155</sup> As a result, vehemence of fighting in the minds of demon-enemies and of Śiva disappeared. All enemies fell infatuated.<sup>156</sup> Bāṇāsura then came to know about the defeat of his army, and therefore rushed to the battle-field in great anger. But, Lord Kṛṣṇa cut off Bāṇa's thousand arms by His *Sudarśana* disc.<sup>157</sup> All gods then proclaimed the words of Kṛṣṇa's victory, and they showered on Him the heavenly flowers as a token of honour.

Seeing Bāṇa with his arms lopped off, Lord Śiva took compassion on him, approached Lord Kṛṣṇa and requested Him thus : O Lord, it is indeed a worthy act to lop off the arms of Bāṇa. Just as a goad to the elephant, so too, punishment to the wicked souls is quite necessary to remove their haughtiness.<sup>158</sup> O Lord, this demon Bāṇa is My beloved devotee; I have given him an assurance of my protection. Hence, I beg you to forgive him and to extend Your favour to him.<sup>159</sup>

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154. वक्षस्स्थलक्ष्मीप्रिय पक्षिकेतो दाक्षायणीमिश्रशरीर शम्भो ।  
प्रसीदतं संहरतं विहारं विक्षोभिकाया जगतः स्वशक्तेः ॥ (VIII.82)
155. इत्थं मुनीन्द्रैर्महितो मुकुन्दो महान्महिम्ना रममाण आजौ ।  
स जृम्भणास्त्रप्रहितोरुवीर्यं मुमोच बाणं हरमोहनाय ॥ (VIII.85)
156. ध्वस्तरसपरासुरतः समुदयलीलास तत्र सपरासुरतः ।  
मोहमयान्मनसिभवद्वेषी तस्मात्प्रभामयान्मनसिभवः ॥ (VIII.87)
157. सहस्रमस्माद्बृहतां भुजानां पृथक्कृतं चक्रभृता बभूव ।  
वात्याहतान्तेन यथा युगानां महाद्रिशृङ्गादद्भुमसन्निपातः ॥ (VIII.90)
158. सत्यं प्रभो प्रखरमुद्रकर्कराणां दोष्णां निकर्तनमवर्णरतस्य साधु ।  
दण्डेन मार्दवमसत्सु समर्थयन्ते सन्तो मतङ्गभुवि मत्त इवाद्भुशेन ॥ (IX.9)
159. दत्ताभयोऽयमसुरः सपरिग्रहो मे पाल्यः स कारणवशात् सदयं तवातः ।  
भृत्येषु शिष्टिरवधेन विधनयोग्या तत्क्षम्यतां यदपराधमनेन मोहात् ॥ (IX.10)

However Lord Kṛṣṇa pleased at Śiva. He withdrew His disc and said to him : “O dearer to the devotees, as per your will, I assure that Bāṇa will henceforward have nothing to fear from any quarter. He will be the foremost among your attendants.”<sup>160</sup>

Thus ended the description of the battle-scene.

In fine, Trivikrama Paṇḍita has described the dreadful and loathsome pictures of the battle-field through a flow of *Raudra* and *Bhayānaka* sentiments. Besides, in the description of the battle-scene, direct fight between Lord Kṛṣṇa and Bāṇāsura is briefly given at the end of the eighth canto in two stanzas only; while the fight between Śiva and Kṛṣṇa is explained in detail. Therefore it appears rather imbalanced way of presentation. As Bāṇāsura is the main target in the battle, his fight with Kṛṣṇa should have been described in detail. Despite this, since Lord Śiva has borne entire responsibility of guarding Bāṇāsura and his city, he had to play a major role in the battle-field. And, when Lord Śiva, the direct and principal guardian of Bāṇa, has submitted himself to Lord Kṛṣṇa, then what to say about the defeat of Bāṇa ! It is obvious that Bāṇa guarded by Śiva is defeated as well. With this view in mind, the poet has given very less scope for the description of fight between Kṛṣṇa and Bāṇa, and suggested the defeat of the latter in only two verses. Hence wider scope given for the description of fight between Śiva and Kṛṣṇa is no doubt significant.




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160. तद्भक्तवत्सल भवेद्भवदाग्रहेण निर्भीतिरेष तव भूतवरः प्रभूतः ।  
श्रेयस्विनां पृथुगुणाः प्रथमे प्रथन्तां तेऽप्यस्मदीहितमिदं बहुमन्वते ये ॥ (IX.12)

## CHAPTER - VI

### ALAṆKĀRAS IN THE UṢĀHARAṆAKĀVYA

**Introduction :** A close reading of the *Uṣāharaṇa* poem makes it clear that Trivikrama Paṇḍita was one of the extra-ordinary poets. Undoubtedly, Trivikrama's poetic writings are highly polished and richly adorned with Śabdālaṅkāras and Arthālaṅkāras. Poet's unique skill in giving pictorial descriptions is found really commendable. In the epic poem the language enriched with Alaṅkāras is found throughout very prominently.

Unlike others, Trivikrama Paṇḍita makes his poem enjoyable to the readers by means of various poetic aspects. An intuitive poetic vision of Trivikrama Paṇḍita produces aesthetic delight in the hearts of Sahṛdayas.

The Alaṅkāras used by the poet in the *Mahākāvya* may be grouped into two sections, one is *Śabdālaṅkāra* and the other being *Arthālaṅkāra*.

*Śabdālaṅkāra* or *Śabdacitra* constitutes verbal figures namely *Anuprāsa* (Alliteration), *Yamaka* (chime), *Chhekānuprāsa* (dexterous alliteration) *Vṛtṭyanuprāsa* (repetitive alliteration) etc.

Thus, in *Śabdālaṅkāra*, strikingness lies with word. In *Arthālaṅkāra*, the sense of the word visualises production of image from reflection of the matter in hand by means of the standard of similitude. In the background of this short introduction, a detail study of different types of Alaṅkāras follows as below :

#### Śabdālaṅkāras

As is said already before, *Śabdālaṅkāra* is of various types investing the strength in the words forming the poetic organism.

### 1. अनुप्रासः :

*Anuprāsa* is the similarity of letters. Even when the vowels are dissimilar, the sameness of consonants constitutes the similarity of letters. *Anuprāsa* is so called because of the excellent arrangements that is favourable to the sentiment.<sup>1</sup>

A verse from the **first** canto of the *Uṣāharaṇa* exemplifies *Anuprāsa*.

पुरोधाय सुमेधा यः पितरं जगतः पिता ।  
प्रविवेश वशी तस्य वेदिं वेदविदावृताम् ॥ [I.50]

In the above example, one can see the sameness of the consonants; i.e. the former part of the first line of the verse above, repeats 'धा' twice. In the latter half of the same line, 'त' consonant is repeated thrice. Similarly in the second line the 'व' sound is repeated seven times.

The *Anuprāsa* holds good in the development of 'अद्भुत' sentiment and the present verse delineates 'अद्भुत' sentiment in the context of Lord Nārāyaṇa's incarnation of Vāmana and His marvellous deeds.

Another example may be adduced here :

इच्छानुगा तव रमा रमणीषु रम्या सुते सुतासुर पितामहमादिदेव ।  
तत्सुनवो वयमनन्तगरुत्मदाद्यास्तद्वो गुरुनूरुगुणान् प्रणुमः शरण्यान् ॥ [IX. 4]

Here the first line of the verse repeats 'र' sound *four* times, 'म' sound *five* times, 'स' sound *three* times. Similarly in the second line 'र' sound is repeated *four* times and 'न' sound is repeated *five* times. Therefore it is an example of *Anuprāsa*.

1) वर्णसाम्यमनुप्रासः ॥ स्वरवैसादृश्योऽपि व्यञ्जनमात्र सदृशत्वम् वर्णसाम्यम् । रसाद्यनुगतः प्रकृष्टो न्यासोऽनुप्रासः ।

Dr. R.C. Dwivedi, *Kāvya Prakāśa*, Motilal Banarasidass, Delhi, 1970, p. 346.



## 2. वृत्त्यनुप्रासः :

The *Vṛtṭyanuprāsa* is the repetition of even the one consonant more than once. It is the similarity of one or several consonants, twice or several times.<sup>2</sup>

जग्राह स्फुरदरचक्रमेष चक्रं चक्राङ्गप्रतिमरुचं च पाञ्चजन्यम्।  
कोदण्डं विजमरिषण्डदत्तदण्डं दोर्दण्डैरकृपणविक्रमः कृपाणम्॥ [VII.3]

In this verse, the first line contains a repetition of 'च' sound *five* times, similarly in the second line 'ड' sound *four* times, 'द' sound *five* times, and in the whole verse 'म' sound is repeated *nine* times. Therefore, it is an example of *Vṛtṭyanuprāsa*.

Another example may be given as below :

अलं प्रपञ्चेन विलासिनीजनः सहामुना द्वारवतीपुरे पपौ।  
सुरां सुवेषः सुरराजमन्दिरे सुधां जयन्तेन यथाप्सरोगतः॥ [V. 54]

In this example, the first line repeats 'प' sound *five* times, 'न' sound *four* times; similarly, in the second line 'स' sound repeats *five* times, 'र' sound *five* times. Hence, it is also an example of *Vṛtṭyanuprāsa*.

There are many verses exemplifying a mixture of more than one *Śabdālāṅkāras*.

For example -

ववृधे वर्धयन्नब्धिमखलां मेखलादिमान।  
वर्णी वर्णितवृत्तो यः शुश्रूषाभिरतो गुरोः॥ [I. 47]

This verse contains a mixture of three *Śabdālāṅkāras*, namely –  
(i) वृत्त्यनुप्रास (ii) लाटानुप्रास (iii) छेकानुप्रास

2) एकस्याप्यसकृत् परः॥

एकस्य अपिशब्दादनेकस्य व्यञ्जनस्य द्विर्बहुकृत्वो वा सादृश्यं वृत्त्यनुप्रासः | *Ibid.*, p. 348

(i) वृत्त्यनुप्रास : As found in the definition of *Vṛtṭyanuprāsa* before, there is a repetition of single vowel 'व' for *three* times and 'घ' for *three* times in the first line of the first half.

(ii) लाटानुप्रास : The *Lāṭānuprāsa* is defined thus : The *Lāṭānuprāsa* is verbal, when the difference lies only in the import.

Alliteration of the words as different from that of single consonants which are the same in form and meaning, but there is difference only in their syntactical relation (import) is called *Lāṭānuprāsa*.<sup>3</sup>

In the verse above, the second half of the first line contains a repetition of the same word 'मेखला' *twice*. The repetition of this word is in the same sense, that is 'belt'. But, it is used with different application, i.e., the word मेखला occurred for the first time in the verse, is joined after 'अब्धि' (ocean), and the entire world अब्धिमेखला refers to goddess of Earth, who possesses the ocean as Her girdle; while another word 'मेखला' being an objective to 'वर्णी' refers to Vāmana as he wears the binding of sacred cord made of a triple string of *Muñja* grass.

In this manner, it is *Lāṭānuprāsa* where lies the difference in the import of the words.

(iii) छेकानुप्रास : Here is the repetition of the several consonants only once. Similarity of the several consonants once, i.e., a single time, is the *Chhekānuprāsa*.<sup>4</sup>

In the verse mentioned above, the consonants 'व' and 'ण' are repeated only once. (वर्णी, वर्णित). Thus it is an example of *Chhekānuprāsa*.

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3) शाब्दस्तु लाटानुप्रासो भेदे तात्पर्यमात्रतः ।  
शब्दमतोऽनुप्रासः शब्दार्थयोरभेदेऽप्यन्वयमात्रभेदात् ।  
एष पदानुप्रास इत्यन्ये । *Ibid.*, p. 350

4) सोऽनेकस्य सकृत् पूर्वः । अनेकस्यार्थाद् व्यञ्जनस्य सकृदेकवारं छेकानुप्रासः ॥ *Ibid.*, p. 346

### 3. यमक :

There are number of examples illustrating *Yamaka* type of *Śabdālaṅkāra*. As Mammaṭa defines, the repetition of a group of letters in the same order with different meaning, when there is a meaning, is *Yamaka*. (chime)<sup>5</sup>

रसदन्तराश्रितमुदस्तदाहरे रसदन्तरासिसहनस्य तद्धनुः।  
रसदन्तराजदिषुसर्पसर्पणैरसदन्तरानिति रिपुनरोदयत्। [VIII. 70]

In the verse above, a group of letters ‘रसदन्तरा’ is repeated in the beginning of each of the four *pādas*, but ‘रसदन्तरा’ is used in different meanings. In precise, ‘रसदन्तरा’ in the *first pāda* refers to the enemy-soldiers, in the *second pāda* refers to Lord Hari who resists the blowing of swords by enemies, in the *third pāda* refers to Kṛṣṇa’s arrows identified as servants, and finally in the *fourth pāda*, refers to the absence of armours worn by the enemies : This is how, a group of letters रसदन्तरा is repeated four times with difference in meaning.

In addition, *Yamaka* has two varieties, one is ‘अर्धवृत्ति’ and the second being श्लोकवृत्ति. Pertaining to the first variety of ‘अर्धवृत्ति’ type of *Yamaka* there are some examples in the poem.

The अर्धवृत्ति type of *Yamaka*, is that where half the verse consisting of two feet is identical.<sup>6</sup>

Following verse is an example.

कुमारयुग्यमापतत्ततोवितोदरोदितैः।  
कुमायुग्यमापतत्ततोवितो दरोदितैः॥ [VIII. 72]

- 
- 5) अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनःश्रुतिः।  
द्विधा विभक्ते पादे प्रथमादिपादादिभागः पूर्ववद द्वितीयादिपादादिभागेषु। *Ibid.*, p.352
- 6) द्विधा विशक्ते पादे प्रथमादिपादादिभागः  
पूर्ववद द्वितीयादिपादादिभागेषु॥ *Ibid.*, p. 354

In this verse, 'कुमारयुग्यमापतत्' the first *pāda* is identical with the third *pāda* and the second with the fourth. Hence it is an example of 'अर्धवृत्ति' type of *Yamaka*. This is otherwise called *Samudgaka-yamaka*.

Moreover, the poet has used the द्व्यक्षरीयमक. When a poet chooses to compose a verse with the fewest of letters, the alliterative effect is heightened.

There is a verse made up of only two letters running throughout in any combination.

For example :

मानो मम नमेन्नाम नामुनोमानुनामिना ।  
मामानि मानिना मेनो मानिनीमाननोऽमनाः ॥  
नो मामनुममेऽनूनं मैन्मोनिनममानिनी ।  
नेमां नूनममां नौमि मन्नामामननाननाम् ॥ [VIII.23-24]

In these two verses, one can find the consonants 'न' and 'म' running throughout -

Again in the following examples -

संसाररससुत्सूरेरेरसुसरस्सरुत् ।  
रससारस्ससारासिरसुसारासुरासुरुत् ॥  
सास्त्रासारसिरास्त्रंसैररसेरेरुरसि ।  
सुरसारससूरोस्त्रसीरिसीरो ररास सः ॥ [VIII. 58,60]

an alliterative effect on 'र' and 'स' is heightened.

Besides, Trivikrama Paṇḍita has shown his unique excellence in composing the verses in *bandhas* embodying the *Citrakāvya* or Portrait poetry.

That is, the Portrait poetry where the letters placed in a particular order give rise to the form of i) the sword, ii) the drum, iii) the lotus

and so forth. Corresponding to the particular form of the sword etc., the types of *Citrakāvya* are named as खड्गबन्धः, मुरजबन्धः, बद्धबन्धः, गोमुत्रिकाबन्धः, अर्धभ्रमकबन्धः, चक्रबन्धः etc.

### I. मुरजबन्धः :

Here we have first two strings tightened on the opposite sides. The first one is bound up to the lefthand side corner above, and touching the middle of the lower portion meets the righthand side corner above, and the second one, on the opposite side, bound up to the lefthand side corner below and bisecting the upper portion, comes down to the righthand side corner beneath.<sup>7</sup>

Following is the verse from the poem illustrating this type of *bandha* in *Citrakāvya*.

Example : भासुरासमरानर्थ्या सासुराश्च वरानया ।  
यानरावपरासत्या कानरासमरासभा ॥ [VIII. 25]

This verse can be split into four *pādas* :

- 1) भासुरासमरानर्थ्या    2) सासुराश्च वरानया ।
- 3) यानरावपरासत्या    4) कानरासमरासभा ॥

The method of arranging the letters of the first *pāda* of the verse is above explained thus :

प्रथमपङ्क्तौ प्रथमं वर्णम् । द्वितीयायां द्वितीयम् । तृतीयायाम् तृतीयम् । तुरीयायां चतुर्थपञ्चमौ । तृतीयायाम् षष्ठम् । द्वितीयायाम् सप्तमम् । प्रथमायामष्टमं च वर्णं लिखेत् । प्रथमः पादः पठितो भवति । उक्तेष्वेव वर्णेषु पाठक्रमेण एका रेखा लेखनीया सा प्रथमा वध्नी ।<sup>8</sup>

7) Kalnath Jha, *Figurative poetry in Sanskrit literature*, Motilal Banarasisidass, Delhi - 1975, p. 66.

8) Sumatīndratīrtha's Commentary on *Uṣāharāṇa*, p. 305

1) Accordingly, this method of reading the *first pāda* (भासुरासमरानथ्या) can be shown in the following diagram :

भा	सु	रा	स	म	रा	न	थ्या
सा	सु	रा	श्च	व	रा	न	या
या	न	रा	व	प	रा	स	त्या
का	न	रा	स	म	रा	स	भा

2) Further, the method of arranging the letters of *second pāda* (सासुराश्च वरानया) is as below :

एव द्वितीयायां प्रथमं प्रथमायां द्वितीयं तृतीयं  
द्वितीयतृतीययोश्चतुर्थद्वयं चतुर्थ्या पङ्क्तौ तृतीयाद्वितीयौ  
तृतीयायां प्रथमं च वर्णं पठेत्। द्वितीयः पादो भवति।<sup>9</sup>

This method can be shown in the following figure :

भा	सु	रा	स	म	रा	न	थ्या
सा	सु	रा	श्च	व	रा	न	या
या	न	रा	व	प	रा	स	त्या
का	न	रा	स	म	रा	स	भा

3) Similarly the method arranging the letters of *third pāda* (यानरावपरासत्या) is as follows :

9) Ibid. p. 305

द्वितीयायामष्टमं प्रथमायां सप्तमषष्ठौ द्वितीयायां पञ्चमौ तृतीयायामपि पञ्चमं चतुर्थ्या पङ्क्तौ षष्ठ्यां तस्यामेव सप्तमं तृतीयायामष्टमं च वर्णं पठेत् तृतीयः पादो लक्ष्यते। तत्राप्येका रेखा लेखनीया तदन्यन्मुखं भवति।<sup>10</sup> This method can be shown in the following diagram.

भा	सु	रा	स	म	रा	न	थ्या
सा	सु	रा	श्च	व	रा	न	या
या	न	रा	व	प	रा	स	त्या
का	न	रा	स	म	रा	स	भा

4. Method of arranging letters of *fourth pāda* (कानरासमरासभा) is as below :

चतुर्थ्यां प्रथमं तृतीयस्यां द्वितीयां द्वितीयस्यां तृतीयं  
प्रथमायां चतुर्थं तस्यामेव पञ्चमं द्वितीयस्यां षष्ठं  
तृतीयस्यां सप्तमं चतुर्थ्या पङ्क्तावष्टमं च वर्णं पठेत्।  
तुरीयः पादो भवति।<sup>11</sup>

This method can be shown in the following diagram :

भा	सु	रा	स	म	रा	न	थ्या
सा	सु	रा	श्च	व	रा	न	या
या	न	रा	व	प	रा	स	त्या
का	न	रा	स	म	रा	स	भा

However, the whole verse mentioned above, may be read in the following consolidated diagram of this *Murajabandha* :

10) *Ibid.* p. 305

11) *Ibid.*, p. 305

भा	सु	रा	स	म	रा	न	ध्या
सा	सु	रा	श्च	व	रा	न	या
या	न	रा	व	ष	रा	स	त्या
का	न	रा	स	म	रा	स	भा

## II. अर्धभ्रमकबन्धः (Ardhabhramaka-bandha - half moving) :

It is अर्धभ्रमकबन्ध where each of the letters forming half portion of the first *pāda* becomes the first letter of the remaining three *pādas* in the respective order. Following is an example.

गदाऽऽस्वतिमाहात्म्या दारुणेयं क्षयावहा ।

रणेऽत्र सा महायामा स्वयं साफल्यमक्षति ॥ [VIII. 57]

This verse can be split into four *pādas* as below :

- |                         |                       |
|-------------------------|-----------------------|
| 1) गदाऽऽस्वतिमाहात्म्या | 2) दारुणेयं क्षयावहा  |
| 3) रणेऽत्र सा महायामा   | 4) स्वयं साफल्यमक्षति |

The letters of each *pādas* placed horizontally can be read vertically or vice-versa in the methods mentioned below. The method of reading of the first *pāda* is thus :

तत्राद्यापङ्क्तिलिखितान् चतुरो वर्णान् क्रमेण पठित्वा  
तुरीयपङ्क्त्यन्त्यकोष्टलिखितवर्णम् पञ्चमं कृत्वा  
तृतीयपङ्क्त्यन्त्यकोष्टगतवर्णम् षष्ठं कृत्वा द्वितीयपङ्क्त  
कोष्टगतवर्णं सप्तमं कृत्वा आद्यपङ्क्त्यन्त्यकोष्टगतवर्णमष्टं  
विधाय पठने आद्यः पादः समग्रो निष्पद्यते।<sup>12</sup>

12) Ibid., p. 320



This method may be shown in the diagram below :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

2. The method of reading the *second pāda* is thus :

एवं द्वितीयपङ्क्तौ द्वितीयपादगतानाद्यांश्चतुरो वर्णान्  
पठित्वा तुरीय पङ्क्त्युपान्त्यकोष्ठगतं वर्णं  
तृतीयपङ्क्तिसप्तवर्णं द्वितीयपङ्क्तिसप्तवर्णं  
प्रथमपङ्क्तिसप्तवर्णं च पठेत् द्वितीयः पादो भवति।<sup>13</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

3. The method of reading *third pāda* is thus :

तथा तृतीयपङ्क्तौ चतुरो वर्णान् पठित्वा  
अन्त्यापङ्क्तिषष्ठं तृतीयपङ्क्तिगतषष्ठं द्वितीयपङ्क्तिगत षष्ठं  
प्रथमपङ्क्तिगतषष्ठं च वर्णं च पठेत् एवं सति  
तृतीयः पादो लक्ष्यते।<sup>14</sup>

13) *Ibid.*, p. 320

14) *Ibid.*, p. 320

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	स	फ	ल्य	म	क्ष	ति

4. The method of reading the *fourth pāda* is thus :

एवं तुरीयपङ्क्तिगतानाद्यांश्चतुरो वर्णान्  
तत्पङ्क्तिगतपञ्चमं तृतीयपङ्क्तिगतं पञ्चमं द्वितीय  
पङ्क्तिगतपञ्चमं प्रथमपङ्क्तिगतपञ्चमं च पठेत् तुरीयः  
पादो भासते।<sup>15</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

### Second method :

1. The method of reading the *first pāda* is thus :

आद्यपङ्क्तिगतमाद्यं द्वितीयपङ्क्तिगतमाद्यं तृतीयपङ्क्तिगतमाद्यं  
तुरीयपङ्क्तिगतमाद्यं चतुरो वर्णान् पठित्वा आद्यपङ्क्तिगतपञ्चमकोष्ठस्थवर्णं

15) *Ibid.*, p. 321

पञ्चमं तत्पङ्क्तिगतकोष्ठस्थवर्णं सप्तमं तत्पङ्क्तिगतान्त्यकोष्ठ  
लिखितवर्णमष्टमं निधाय पठेत्। आद्यः पादो भवति।<sup>16</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

2. The method of reading the *second pāda* is thus :

एवंआद्यपङ्क्तिगत द्वितीयकोष्ठवर्णमादिं कृत्वा द्वितीयपङ्क्तिगतं  
द्वितीय तृतीयपङ्क्तिगतं द्वितीयं चतुर्थपङ्क्तिगतं द्वितीयं च पठित्वा  
द्वितीयपङ्क्तिगत पञ्चमकोष्ठस्थवर्णं पञ्चमं तत्पङ्क्तिगतषष्ठस्थवर्णम् षष्ठं  
तत्पङ्क्तिगतसप्तमकोष्ठस्थवर्णं सप्तमं तत्पङ्क्तिगतान्त्यकोष्ठगत  
वर्णमष्टमं च कृत्वा पठेत्। द्वितीयः पादो निष्पद्यते।<sup>17</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

16) *Ibid.*, p. 321

17) *Ibid.*, p. 321

3. The method of reading the *third pāda* is thus :

एवं प्रथमपङ्क्तिगततृतीयकोष्ठस्थवर्णमादिं कृत्वा द्वितीयपङ्क्तिगततृतीयं वर्णं द्वितीयं कृत्वा तृतीयपङ्क्तिगततृतीयं वर्णं तृतीयं कृत्वा तुरीयपङ्क्तिगततृतीयकोष्ठस्थवर्णं चतुर्थं कृत्वा तृतीयपङ्क्तिगत पञ्चमकोष्ठगतवर्णं पञ्चमं तत्पङ्क्तिगतषष्ठकोष्ठगतवर्णं षष्ठं तत्पङ्क्तिगत-सप्तमकोष्ठगतवर्णं सप्तमं तत्पाङ्क्तिगतान्यकोष्ठगतवर्णमष्टमं विधाय पठेत्।  
तृतीयः पादो लक्ष्यते।<sup>18</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

4. The method of reading the *fourth pāda* is thus :

एवं प्रथमपङ्क्तिगतचतुर्थकोष्ठगतवर्णमादिं कृत्वा द्वितीयतृतीय-चतुर्थ-पङ्क्तिगतान् चतुर्थकोष्ठलिखितवर्णान् क्रमात् पठित्वा तुरीयपङ्क्तौ पञ्चमषष्ठसप्तमाष्टमानपि क्रमात्पठेत्।  
चतुर्थः पादो निष्पद्यते।<sup>19</sup>

This method can be shown in the following diagram :

ग	दा	र	स्व	ति	मा	हा	त्या
दा	रु	णे	यं	क्ष	या	व	हा
र	णे	त्र	सा	म	हा	या	मा
स्व	यं	सा	फ	ल्य	म	क्ष	ति

18) *Ibid.*, p. 321

19) *Ibid.*, p. 321

There is another method of reading the verse in *Ardhabhramaka*. Here the letters are so arranged in all the *pādas* that the first, second, third and fourth letters, in descending order as well as in ascending order, the last the penultimate letters, the third from the last and the fourth from the last, when read together - we get the first, second, third and the last *pāda* of the verse. Thus, as letters move in half circle it is called अर्धभ्रमक or half-moving. From the figure below, it is clear :

ग	दा	र	स्व	ति	मा	हा	त्या
↓	↓	↓	↓	↑	↑	↑	↑
दा	रु	णे	यं	क्ष	या	व	हा
↓	↓	↓	↓	↑	↑	↑	↑
र	णे	त्र	सा	म	हा	या	मा
↓	↓	↓	↓	↑	↑	↑	↑
स्व	यं	सा	फ	ल्य	म	क्ष	ति
↓	↓	↓	↓	↑	↑	↑	↑
↓	↓	↓	↓	↑	↑	↑	↑
↓	↓	↓	↓	↑	↑	↑	↑

### III. गोमूत्रिकाबन्धः (*Gomūtrikābandha*) :

It is so called because arrangements of letters follow a course of undulating flow of cow's urine. The first two pattern-gaps, one just above the other, on both left and right sides, are to be left out, and starting from the left-hand side, in the next pattern-gap, every letter is to be placed on the bisecting line, and in the previous adjacent ones, the letters are to be kept in the middle. It is peculiar that every following letter, even in the second foot, is identical with that in the first; and so, after filling the upper half of the rectangle, when we fill the lower half every successive letter of the foot coincides on the bisecting line and only the previous ones have to be filled up in the aforesaid manner.<sup>20</sup>

20) Kalnath Jha, *Figurative poetry in Sanskrit Literature*. p. 60

Following verse from the *Uṣāharaṇa* exemplifies the *Gomūtrikābandha*.

अदीनवदनाम्भोजमदनोपसिताम्बरः।

अनूनगदसम्भोगमतनोदस्ताम्बरः॥ [VIII.61]

The method of reading the letters of the first line and the second line is explained here :

द्वितीयार्धप्रथमाक्षरं द्वितीयार्धतृतीयाक्षरं प्रथमार्धचतुर्थाक्षरं

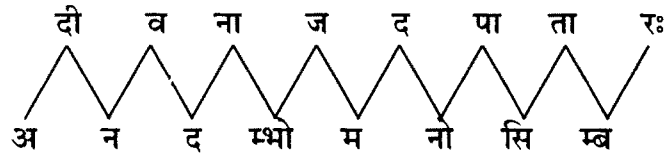
द्वितीयार्धपञ्चमाक्षरं प्रथमार्धषष्ठाक्षरं द्वितीयार्धसप्तमाक्षरं

प्रथमार्धष्टाक्षरं द्वितीयार्धनवमाक्षरं प्रथमार्धदशमाक्षरं

द्वितीयार्धपञ्चदशाक्षरं प्रथमार्धषोडशाक्षरं च।

एकान्तरितं गोमूत्रविन्यासन्यायेन पठेत् प्रथमार्धं निष्पद्यते।<sup>21</sup>

This method of reading of the *first line* of the verse above may be seen in the following diagram :



2. The method of reading the letters of the *second line* is explained here :

एवमेव प्रथमार्धाद्यवर्णद्वितीयार्धद्वितीयवर्णमित्यादिरूपेणैकैक-

व्यवधानेन पठने द्वितीयार्धं च लक्ष्यते।<sup>22</sup>

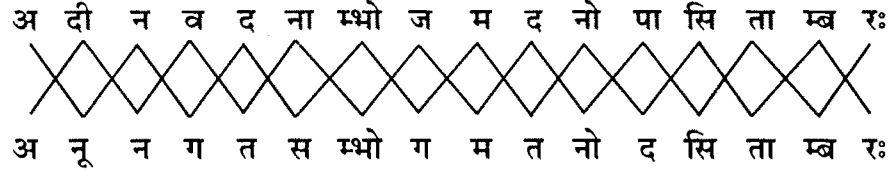
This method of reading the *second line* of the verse above may be shown in the following diagram :



21) *Ibid.*, p. 324

22) *Ibid.*, p. 324

Thus, the whole verse consisting of two lines of sixteen letters each, may be read in the following consolidated diagram :



#### IV. चक्रबन्धः (*Cakrabandha*) :

Composition of a verse in the form of a wheel having six spikes, is called '*Cakrabandha*'.

Many varieties might be possible, dependent on the number of spikes in a particular wheel, such as the six-spiked one, the eight-spiked one etc. To avoid detail, we illustrate only the six-spiked one. Here, every foot of the verse begins at the end of a separate spike, where except the first and last letters which are on the circumference of the wheel, the middle letter is always in the midpoint and which in the first three feet, invariably is so. Thus, the central letter is construed with all the three feet except the last one, which forms the circumference coincide with every fourth letter of the fourth and last foot, and do not have to be arranged.<sup>23</sup>

Following is the example illustrating *Cakrabandha* type of *Śabdālaṅkāra*.

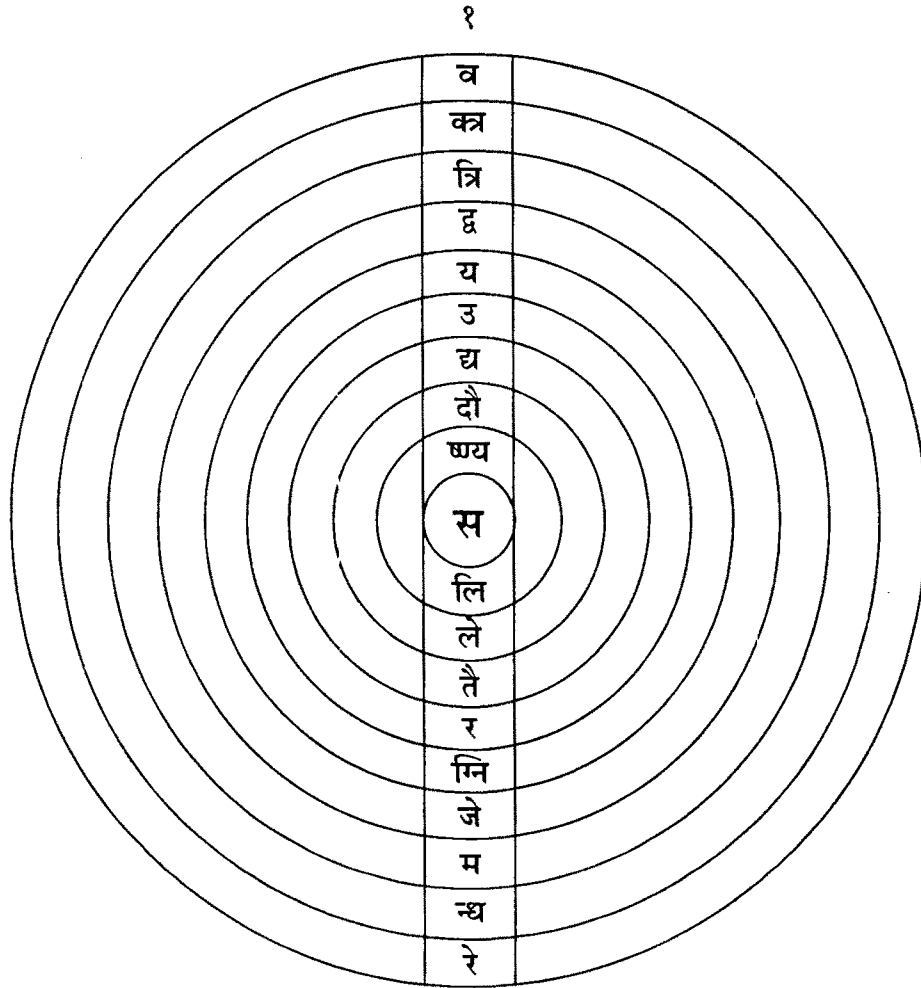
वक्त्रत्रिद्वय उद्यदौष्ण्यसलिले तैरग्निजे मन्धरे  
 सत्राविष्टरुषा गणैश्च सभयैर्बाणापदः कारणे ।  
 सञ्चक्रं दरहस्तमेत्य स दधत् सख्यं स्वरव्यज्जितं  
 तं शूलीवपुषा सदोल्लसदसि रेजे रणे शिक्षितम् ॥ [VIII. 75]

The method of reading the four lines in a form of the wheel is explained here :

23) Kalnath Jha, *Figurative Poetry in Sanskrit Literature*, p. 64

अस्योद्वाराक्रमः - लिखित्वा मण्डलाकारा दशरेखास्तदन्तरे।  
 रेखायुग्मेन विलिखेत् तिस्रो वीथीरमूषु च। प्रथमायां पादमाद्यं  
 द्वितीयस्यां द्वितीयकम्। तृतीयस्यां तृतीयं च प्रादक्षिण्यक्रमाल्लिखेत्।  
 एकमेव लिखेन्नाभौ त्रिपादिदशमाक्षरम्। चक्रस्य मण्डले बाह्ये तृतीयस्यान्त्यक्षरम्।  
 चतुर्थस्यादिमं कृत्वा वीथीनामन्तरालगैः। आद्यन्तर्गैश्च पादानां तुर्यःपादोऽक्षरैर्भवेत्।  
 कविकाव्यादिनामानिवलयेषु यथारुचि।  
 वियसेज्चक्रबन्धोऽयं चित्रवेदिभिरीरतः। इति। अत्र च  
 षष्ठे वलये उषाहरणाख्यामिति काव्यनाम् तृतीये वलये  
 त्रिविक्रमकाव्यमिति कविनाम् च निबद्धे।<sup>24</sup>

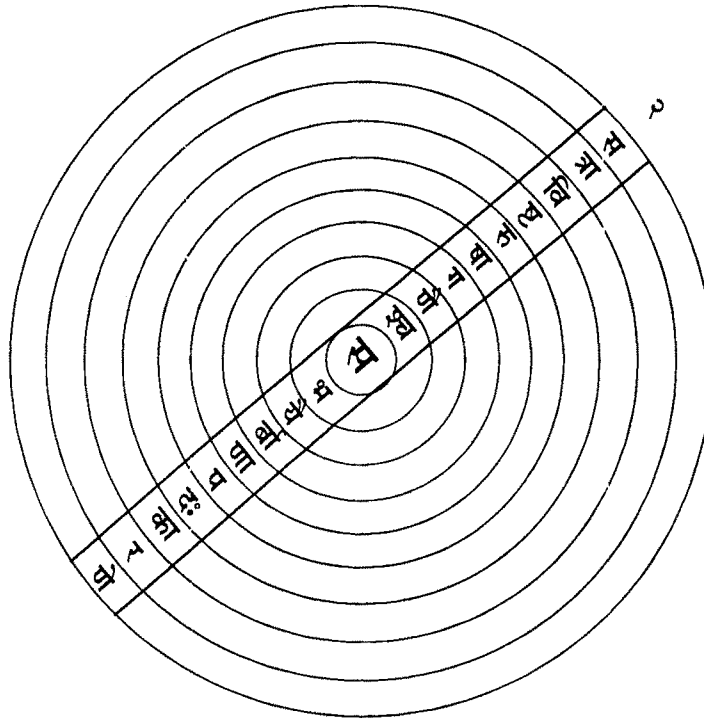
Accordingly, the *first line* of the verse may be read in the following diagram :



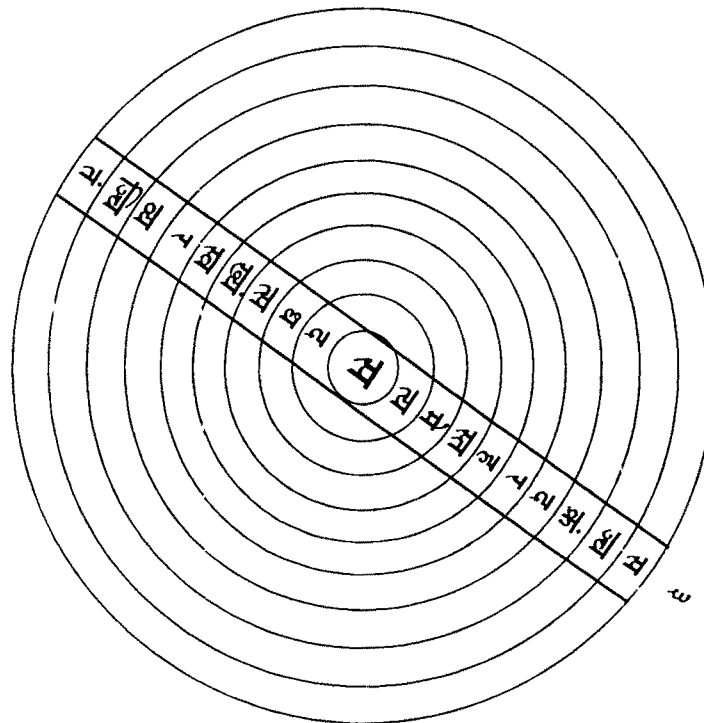
24) *Ibid.*, p. 333



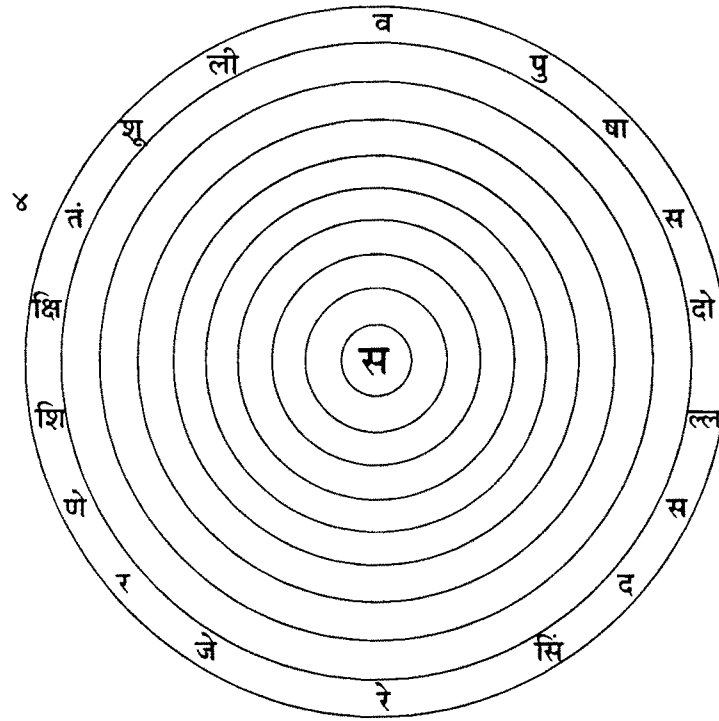
Then, the *second line* of the verse may be read in the following diagram :



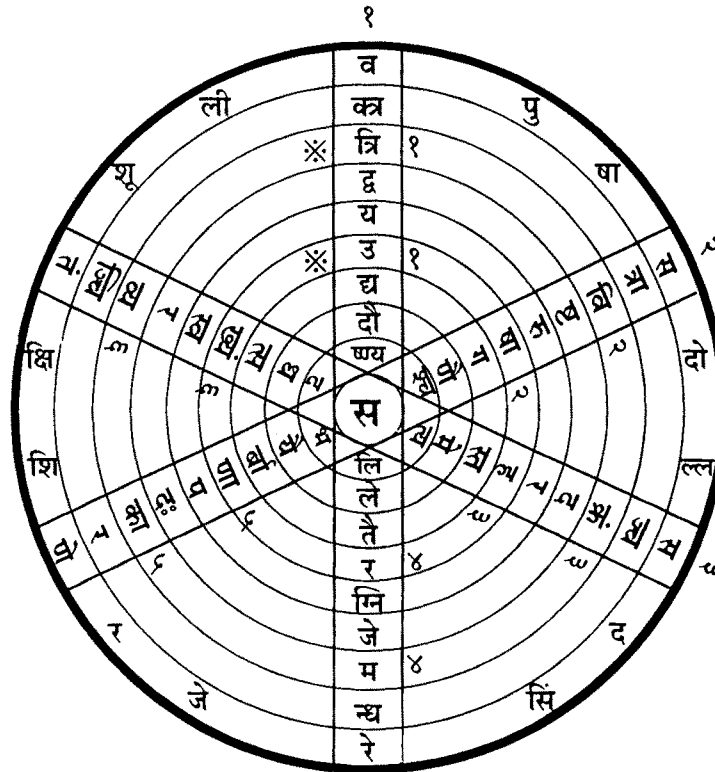
Further, the *third line* of the verse may be read in the following diagram :



Then, the *fourth line* of the verse may be read in the following diagram :



The whole verse composed in *Cakrabandha* may be read in the consolidated diagram below :



## Arthālaṅkāras

In addition to the employment of *Śabdālaṅkāras*, Trivikrama Paṇḍita has adorned his poetry of *Uṣāharaṇa* an epic poem, by means of *Arthālaṅkāras*, where meaning of the verse is predominant. A perusal of the *Uṣāharaṇa* makes it clear that Trivikrama Paṇḍita has brought in different figures of speech in proper contexts. A detailed illustration of different Alāṅkāras may be seen as below :

### 1. उपमा [Simile] :

Among the figures of speech, those that are based on similarity, *Upamā* forms the basis of many other figures, and hence it is regarded as chief. Therefore, here the treatment of *Alāṅkāra* is begun with *Upamā*. There are number of examples illustrating *Upamā* in the epic poem. Here is an example :

अवतीर्य विमानेभ्यो बिम्बेभ्य इव भास्वतः।  
विद्योतितद्युदेशेभ्यः प्रपातं ते प्रपेदिरे॥ [I. 30]

“Gods were travelling through their aerial cars which were as brilliant as the orb of the Sun. Therefore those aerial cars made the *Antarīkṣa* lustrous. The gods having descended from their aerial cars approached the shore of the milk ocean.”

As Mammaṭa defines, *Upamā* exists where there is striking similarity between two things.<sup>25</sup> In the treatment of *Upamā* if all constituents. Namely,

- उपमेय - Object of comparison
- उपमान - Standard of comparison
- उपमावाचकशब्द - A word expressing the idea of comparison.
- साधारणधर्म - Common property possessed by both उपमेय and उपमान.

25) साधर्म्यमुपमा भेदे ।

Prof. S.V. Dixit, *Kāvyaaprakāśa* of Mammaṭa, Belgaum, 1959. p. 34

And if the idea of the comparison is directly known by means of term like 'इव', 'यथा' etc. it is called 'श्रौती पूर्णोपमा'.

All these characteristics of श्रौती पूर्णोपमा are present in the above example i.e.,

उपमेय - Aerial cars  
उपमान - Orb of the Sun  
साधारणधर्म - Brightness  
उपमावाचकशब्द - इव

Here, striking similarity of brightness between *Vimāna* and Orb of the Sun is directly conveyed by means of इव. Therefore, this verse is appropriate example illustrating 'श्रौती पूर्णोपमा'.

Similarly, we find many more examples illustrating *Upamā* figure of speech. Some three of them are as below :

उज्जहार पुरा योऽपि मात्स्यभावमधिश्रितः।  
अंतर्हितानि छंदांसि रत्नानीव महोदधेः ॥ [I.40]  
मोहापादकसंपातैः सुदुर्दर्शजिवैः शरैः।  
युगपत्सकलं लोकं वशीकुर्वत्यनंगवत् ॥ [I.73]  
तमापतिष्यंतमनंतरायं युगांत उद्यंतमिवांशुमंतम्।  
तपंतमुग्रेण जगंति धाम्ना क्षणादबुध्यंत यदुप्रवीराः ॥ [II.4]

## 2. रूपकम् [Metaphor] :

One of the introductory verses in the epic poem is an instance *Rūpaka* figure of speech.

तस्यास्तु दुर्भाषणदस्युदोषविध्वंसने भक्तिरसः सखा मे।  
सङ्गन्तुकामस्य पदारविन्दे पापापहे पूर्णसुखस्य विष्णोः ॥ [I.7]

I, who compose an epic poem in a different style with a view to obtain the knowledge of Lord Viṣṇu, the very form of the bliss, would have no

impediment of compositional defects to face. Because my poem has *bhakti rasa* with all prominence.

[Here the meaning intended is, in case there is any defect pertaining to the word, or to the sense of the word, composition of the poem does not see its end. Thieves like defects would rather lead a person to the wrong path. But in the presence of my friend like *Bhakti* I tread the right path.]

As said in the *Kāvya prakāśa*, *Rūpaka* consists in the identification of the उपमान and उपमेय.<sup>26</sup>

Here in the verse above, two *Rūpakas* are suggested by the poet :

1. दुर्भाषण-दस्यु-दोषः।
2. भक्ति-रसः-सखा।

In these two *Rūpakas* it is evident that there are two *Upamānas* such as 'दस्यु' (thief), 'सखा' (friend); and the *Upameyas* are also two respectively. Such as 'दुर्भाषण' (defects lying in a word or sense of word) and *Bhakti-rasa* (sentiment of devotion). The identification here is known from extreme resemblance between दस्यु and दुर्भाषण is known through common property of 'दोषभाव' (presence of defect) and between भक्तिरस and सखा through the common property of "removing the defects and the leading to the right path. Thus each *Upamāna* endows the *Upameya* with its own form by superimposing it thereon. Hence this verse is an apt example of *Rūpaka*.

In a similar manner, there are many good examples illustrating *Rūpaka* in this poem. They are :

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26) तद् रूपकभेदो य उपमानोपमेययोः। *Ibid.*, p. 51

प्रेरितौ प्रणयगंधवाहिना रुक्मिणीसुतमुखांबुजे मुहुः।  
 लोलतामतिशयेन जग्मतुर्नीलचारुदृगपांगषट्पदौ॥ [IV.27]  
 विकसत्कुसुमान्यवाकिरन्यदुवंशैकशिखामणेस्तनौ।  
 लतिका नगरप्रवेशिनस्तनुमध्या इव लाजसंततीः॥ [III.14]  
 अथ तत्र विदर्भभूपतेर्गृहरत्नाकरगर्भसंभवा।  
 परिणाममिते स्वयंवरे कमला माधवमन्वचिंतयत्॥ [III.29]

### 3. उत्प्रेक्षा [Fancy] :

An example of उत्प्रेक्षा figure of speech is employed by the author in the **second canto** of the epic poem.

सौवर्णकुड्यप्रतिघट्टितैर्या हरिन्मणीनां निकरैर्विभाति।  
 शचीपतेः सादरदृष्टिपातैरक्षणां सहस्रेण कलङ्कितेव॥ [II. 7]

As Mammaṭa defines, *Utprekṣā* is the representation of the *Upameya* as probably identical with similar object, that is with an *Upamāna*. Here साधर्म्य or common property is suggested by means of 'इव', 'नूनम्' etc.<sup>27</sup>

In the stanza above, it is described that the golden walls were beautifully set with the lustre of the green jewels. The poet imagines that the golden walls were rather appeared as greenish black in splendour, because Indra with much curiosity cast his glances through his thousand eyes. That is why the golden lustre of the walls was mixed with greenish-black spot.

Here, cause for golden walls getting spotted with greenish-black, is poetically fancied.

The 'हेतु' (reason) of Indra's thousand glances is the reason and it causes on action of getting spotted. It is fancied here that the greenish-black spot is identified with lustre of green jewels set in the golden walls of the Sudharmā hall. Therefore it is an example of 'हेतुत्प्रेक्षा'.

27) संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत्। *Ibid.*, p. 49

In a similar manner, there are many good examples illustrating उत्प्रेक्षा in this poem. They are as below :

स्पष्टेन्द्रनीलैरतिदीप्तिमद्भिरुतुंगवेश्माग्रसमर्पितैर्या ।  
 विमानगेभ्यो गगनेचरेभ्यो दृष्टिं ददातीव विहाय लज्जाम् ॥ [II.53]  
 निबिडस्तबकस्तनोपरि प्रचुरामोदविशेषसंपदः ।  
 प्रतिलोभनशिक्षिका नृणां मनसः स्वावयवैस्सविभ्रमैः ॥ [III.16]  
 धनुषस्तृषितस्य संयुगे स्फुटविष्काररवोपबृंहितः ।  
 द्विषतामिव दारयन्मनो ध्वनिरक्षोभयदाशु कुंडिनम् ॥ [III.54]

#### 4. अतिशयोक्तिः [Exaggeration] :

There is a beautiful verse illustrating ‘अतिशयोक्ति’ figure of speech.

योग्यान्यधिष्ठाय निकेतनानि स्वाध्यायमध्यापयितं प्रवृत्ताः ।  
 अमङ्गलानां व्राणवप्रणादैर्द्विजोत्तम निर्हरणं वितेनुः ॥ [II.47]

“Having settled in their residences at Dwārakā, the brahmins started giving lessons on the Vedas. Thereby they silenced inauspicious things by uttering ‘Om̐kāra’ in the beginning of their *mantras* (lessons).”

*Atiśayokti* means the statement of excellence of *Upameya*. This is caused by resemblance for, both the two objects identified are related to each other as ‘*Upameya*’ and ‘*Upamāna*’.

As Mammāṭa has explained, the *Atiśayokti* figure of speech consists of three divisions and the present verse illustrates the third division of *Atiśayokti*. The third type of *Atiśayokti* occurs when there is ‘कार्यकारणयोः पौर्वापर्यविपर्ययः’ i.e. an inversion of the order or sequence of the effect and the cause. That is when effect is mentioned first in order to bring out the capacity of the cause to produce its result very quickly.<sup>28</sup>

28) निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।  
 प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥ *Ibid.*, p. 69.

In the verse quoted above, it can be noticed that before reciting the Vedic *mantras* an inauspicious atmosphere was dispelled. This fact is conveyed by saying that the inauspiciousness was dispelled by the very utterance of 'ॐ' in the beginning of vedic recitation. Here स्वाध्याय अध्यापनात् is the cause and 'अमङ्गलानां निर्हरणम्' is the effect. As the effect is declared to have arisen before the cause, the stanza is an example of पौर्वापर्यविपर्ययरूपा अतिशयोक्ति where there is कार्यस्य कारणात् पूर्वमुक्तिः। Sumatīndratīrtha the commentator on the *Uṣāharaṇa Kāvya* names this type of 'अतिशयोक्ति' as 'चपलातिशयोक्ति'.<sup>29</sup>

##### 5. परिकरः [Significant] :

A verse from the **first canto** of the epic poem illustrates परिकर figure of speech.

यदुकुलतिलकः कुले प्रवृद्धं गुरुतरविक्रममुग्रसेनमेषः।  
च्युतनिजपदमात्मजापराधात्युनरकरोदधिपं मुदा यदूनाम्॥ [I.114]

Lord Kṛṣṇa coronated once again Ugrasena on the throne who was an elderly person among the Yadus, who was endowed with abundant valour and who was dethroned by his son Kāṁsa.

As Mammāṭa states, the परिकर figure of speech arises when a certain substantive is qualified by significant adjectives which possess two senses. i) Expressed and the other ii) Suggested.<sup>30</sup>

In the verse quoted above the poet tells about the coronation of the king Ugrasena by Lord Kṛṣṇa. In this context the substantive उग्रसेन is qualified by four significant adjectives: 1) कुले प्रवृद्धं 2) गुरुतरविक्रमे 3) आत्मजापराधात् च्युतनिजपदम्।

29) समग्रध्यापनेन निबर्हणीयानामशुभानां तदादौ उच्चार्यमाणोङ्कार-  
स्वनमात्रेण उपशमाभिधानात् चपलातिशयोक्तिरलङ्कारः। p. 86

30) विशेषणैर्यत् साकूतैरुक्तिः परिकरस्तु सः। *Kāvya prakāśa*, p. 100



The expression of these four adjectives suggests the other meaning also :

- i) कुले प्रवृद्धं : Expressed meaning - Eldest and famous of Yadu race.  
Suggested meaning - Not an ordinary person of Yadu race.
- ii) गुरुतरविक्रमं : Expressed meaning - Endowed with abundant valour.  
Suggested meaning : Not a weak personality.
- iii) च्युतनिजपदम् : Expressed meaning - Dethroned from his seat.  
Suggested meaning : Inherited a claim for the throne.

In this manner here all the three adjectives are significant to raise the importance of the thing as substantive. Hence it is an example of *Parikara*.

In a similar manner there are other examples illustrating '*Parikara*', they are as below :

चरितांजलिमूर्धाऽथ चराचरगुरुं प्रति।  
विचारचतुरो वाचमुवाच चतुराननः॥ [I.69]  
उद्बुद्धसंतानकपारिजातप्रसूनमालानिकराभिषंगात्।  
पुरातनादेव सुगंधिभावं बभार यस्याः परितः प्रदेशः॥ [II.6]

#### 6. उदात्तः [Exalted] :

One of the verses from the *Uṣāharāṇa* exemplifies *Udātta* figure of speech.

समग्रसंसर्गभुवं सुराणामुपास्तिभाजां त्रिदिवेश्वरस्य।  
यां सम्पदां धाम गरीयसीनां प्रीतोऽनुजाय प्रदिदेश शक्रः॥ [II.9]

(As per the order of Lord Kṛṣṇa all subjects of Dwāarakā got together in) "the Sudharmā hall which had the store of all glories of the Indra's assembly hall in the heaven, the resort of all the gods."

As the *Kāvyaṣa* states the *Udātta* figure of speech occurs when there is a description of the prosperity of a certain thing.<sup>31</sup>

The stanza above describes exalted prosperity of the Sudharmā hall in the city of Dwārakā. Hence it is an example of the *Udātta* figure. However the greatness of Lord Kṛṣṇa is suggested here. In a similar manner there are more examples illustrating *Udātta*.

#### 7. काव्यलिङ्गम् [Poetical cause] :

A verse from the **first** canto of the epic poem illustrates काव्यलिङ्ग figure of speech :

सुकुमारं कुमारस्य रुचिमद्वूपमद्भुतम्।  
अग्र्यया सुकृतामग्रे ददृशे सुदृशा तया॥ [I.99]

*Kāvyaṅga* or poetical cause figure arises when the reason for certain thing is contained in ‘वाक्यार्थ’ (the sense of a sentence) or in पदार्थ (the sense of words or a word). In other words the reason that we have to deal with in this figure is a poetical one and not the logical one.<sup>32</sup>

Devakī who was a foremost meritorious woman saw an young lad Kṛṣṇa endowed with marvellous form and fall of splendour.

In this stanza, the words ‘अग्र्यया सुकृताम्’ imply, the reason for the Devakī perception of Lord Kṛṣṇa’s wonderful form. The reason is Devakī’s being the foremost among the meritorious ones. The point to note in this connection is that in *Kāvyaṅga* the reason must not be directly expressed, but be implied. As the reason ‘अग्र्यया सुकृताम्’ of Lord Kṛṣṇa’s

31) उदात्तं वस्तुनः संपत्, महतां चोपलक्षणम् | *Ibid.*, p. 93

32) काव्यलिङ्गं हेतोर्वाक्यपदार्थता | *Ibid.*, p. 90

vision (दृशे) is here suggested by more than one word. Therefore, this stanza is an example of हेतोः अनेकपदार्थतारूपं काव्यलिङ्ग'.

In a similar manner, there are many good examples illustrating *Kāvyaṅga*, they are :

मुनिरध्यापयामास काश्यपोऽयं धृतव्रतम्।  
 त्रयीं त्रयीमयगिरामाकरं करुणाकरम्॥ [I.48]  
 त्वां गोचरयितुं स्वामिन्नागमोऽपि न हि प्रभुः।  
 बोभवीमि भवत्पाश्वे वावदूकस्तथाऽप्यहम्॥ [I.70]  
 त्रपयातुरमानसा मनाङ्गनवसंसर्गभुवाऽत्र नाभवत्।  
 न हि चेतस आदिपुरुषश्शशिमुख्या निरियाय जात्वपि॥ [III.52]

#### 8. तुल्ययोगिता [Equal pairing] :

A stanza from the **first canto** of the epic poem illustrates 'तुल्ययोगिता' figure of speech.

चराचराणां भूतानामभूतं परमान्तरम्।  
 विकासं जनयामास कृष्णजन्ममहोत्सवः॥ [I. 98]

“All sentient and insentient objects of the universe being overwhelmed with joy which was not experienced before, celebrated ecstatic festivity at the manifestation of Lord Kṛṣṇa.”

As Mammaṭa treats, तुल्ययोगिता figure of speech arises when the definite objects are committed with one common property mentioned once.<sup>33</sup>

The stanza above describes the glory of the time at the incarnation of Lord Kṛṣṇa. Here, “चराचराणां भूतानां” all objects of the universe are connected with one property i.e. the action ‘महोत्सव’. Therefore, this stanza is an example of ‘तुल्ययोगिता’ figure of speech.

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33) नियतानां सकृद् धर्मः सा पुनस्तुल्ययोगिता | *Ibid.*, p. 74

### 9. दीपकम् [Illuminator] :

When describing the deeds of Vāmana incarnation of Lord Nārāyaṇa in the first canto a verse read thus :

ततस्त्रिजगदैश्वर्यमदिशद्यो बलद्विषे ।  
आधिपत्यं च दैत्याय नागलोकस्य भूयसः॥ [I. 61]

Lord Nārāyaṇa in the form of Vāmana [यः] gave Indra the lordship of three worlds and the lordship of *Pātālaloka* to the demon king Bali.

As Mammaṭa states that when a (common) attribute, like some action and the like, of some things relevant and non-relevant, i.e. of *Upameyas* and *Upamānas* is mentioned once only, then we get an illuminator, because of the illumination of the entire sentence by that (attribute) residing at one place.<sup>34</sup>

This is an example of 'कारकदीपकम्' where one कर्तृकारक i.e., a noun in the nominative namely 'यः' (वामन) is connected with two actions, i.e. giving lordship over three worlds to Indra, another action is represented by giving lordship over *Pātālaloka* to the demon king. Hence this stanza illustrates 'प्रकृतक्रियारूपं कारक दीपकम्।'

### 10. स्वभावोक्तिः [Natural Description] :

A verse from the **first** canto is an example of स्वभावोक्ति figure of speech.

सदर्भास्तरणात्पीठादुत्थायोशनसा सह ।  
दीक्षितः पूजयामास भक्त्या यं भक्तवत्सलम्॥ [I. 51]

(When Vāmana entered sacrificial hall)

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34) सकृद् वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।  
सैव क्रियासु बह्वीषु कारकस्येति दीपकम्॥ *Ibid.*, p. 72

The demon king Bali along with his royal priest Śukrācārya had adorned a seat of Kuśa-grass. Having seen Vāmana, Bali who was consecrated in the sacrifice got up and worshipped Him with great devotion.

As Mammaṭa defines natural description is the (graphic) description of the peculiar action or appearance of a child and the like.<sup>35</sup>

In this stanza, the natural description consists in the description of the demon king Bali engaged in the sacrifice. Therefore it is an example of *Svabhāvokti*.

In a similar manner there are many examples illustrating *natural description*, one of them is :

प्रतिमानिलयं प्रविश्य सा तरुषंडेष्वकरोत्प्रदक्षिणम्।  
विनयावनताऽवनीतले प्रणतिं भीष्मकराजकन्यका॥ [III.48]

#### 11. विषमः [Unequal] :

A verse describing pitiable condition of Kāṁsa's soldiers, is an example of *Viṣama* figure of speech.

ये ये याता हरेः पार्श्वं कंसदासा महौजसः।  
ते ते विनिहतास्तेन पतङ्गा इव वह्निना॥ [I. 106]

“With an intention of killing Kṛṣṇa, brave attendants of Kāṁsa and approached Him. But they all were reduced to death like the fire flies by fire.”

Mammaṭa says that *Viṣama* figure of speech arises in four conditions, namely (1) where union would not take place owing to their

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35) स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्। *Ibid.*, p. 86.

extreme dissimilarity (2) where not only there is no accomplishment of the fruit of the action by an agent, but a calamity occurs in addition. (3) and (4) where the quality and action of a cause are mutually opposed to the quality and action respectively of the effect.<sup>36</sup>

In the verse above, it is described that the brave attendants of Kamsa not only could not accomplish the fruit of killing Kṛṣṇa but a calamity of being killed by Kṛṣṇa occurs in addition.

Therefore, this stanza is an example of the second kind of 'विषम' figure of speech.

## 12. दृष्टान्तः [Exemplification] :

There is a beautiful verse illustrating *Dr̥ṣṭānta* figure of speech.

यदप्यहं जैत्रगुणस्वभावस्तथाऽपि युष्मत्सख एव जेता ।  
दीपः स्वकार्यं स्वयमेव कर्तुं शक्तोऽपि वर्त्यादिमपेक्षते हि ॥ [II.24]

“Indeed I am independently the embodiment of auspicious qualities like valour, knowledge, bliss etc; yet I am victorious due to your close association. Although a burning lamp by its nature, removes the darkness and spreads its light, it expects an association of wick and oil.”

This verse suggests Kṛṣṇa's modesty before His Yādava friends, in the context of Kṛṣṇa's counselling with Yādava ministers.

Mammaṭa states that *Dr̥ṣṭānta* figure of speech arises when full comprehension of the matter in hand is seen on account of illustration given. It is based on *bimba-pratibimba-bhāva*. In *Dr̥ṣṭānta*, two sentences are independent and complete, each in itself as far as its sense is

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36) क्वचिद् यदतिवैधर्म्यान् श्लेषो घटनामियात् ।  
कर्तुः क्रियाफलावाप्तिर्नैवानर्थश्च यद् भवेत् ॥ *Ibid.*, p. 111

concerned, and between these two sentences *bir̥ba-pratibir̥ba-bhāva* existing between them is apprehended.<sup>37</sup>

The first sentence in the above verse represents ‘*Upameya*’ and the second sentences represents ‘*Upamāna*’. In this verse अहम् (Kṛṣṇa) and युष्मत् (Yādavas) उपमेयवाचक words, and ‘दीपः’ (lamp) and ‘वर्त्यादि’ (wick etc.) are the उपमेयवाचक words. These उपमेयs and उपमानs are worded in different sentences.

अहम् and युष्मत् (उपमेय) find a reflective correspondance in ‘दीपः’ and वर्त्यादि respectively. Therefore, this verse is an example of दृष्टान्त.

### 13. पर्यायोक्तम् [Round about speech or Circumlocation] :

In the following पर्यायोक्त figure of speech is develop

इषुधिवितये कृशोदरे मधुजिन्मर्मनिकर्तनैः शरैः।  
विषरूषितसर्पसन्निभैः स निषंगं विततान रुक्मिणम्॥ [III.67]

Lord Kṛṣṇa slayer of the demon called Madhu, had having two quivers filled with poisonous arrows like serpents. Then, Kṛṣṇa made Rukmī another quiver for his arrows.

As Mammāṭa explains पर्यायोक्त figure of speech develops when there is a statement of a fact without the relation of the expressed and the expresser. Here the thing is conveyed through the process of suggestion.<sup>38</sup>

In the above example, the sentence विषरूषित सर्पसन्निभैः शरैः रुक्मिणं निषङ्गं विततान tells the fact that the Rukmī’s body was deeply pierced by the arrows of Kṛṣṇa. This is what exactly is meant by this verse. But this meaning is conveyed, through suggestion but not expression. One can also note that there is no relation of the expressed and expresser.

37) दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् | *Ibid.*, p. 71

38) पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः | *Ibid.*, p. 92

Thus as the intended meaning is here conveyed by a different mode, the stanza above is an example of पर्यायोक्त.

In a similar manner there are many examples illustrating पर्यायोक्त in this poem. They are :

क्रतूस्तपांसि दानानि क्रियमाणानि नित्यशः।  
अन्त्यैरेव महोपायैः सांप्रतं वारयन्ति नः॥ [I.74]  
लब्धवृद्धश्रवस्तोका जननीभावमिच्छती।  
ऋषेः सहचरी यस्य तपो दुश्चरमाचरत्॥ [I.44]

#### 14. कारणमाला [Garland of Causes] :

A beautiful verse developing कारणमाला figure of speech is found in the first canto :

तत्र भारसहे भूमिभारमावेद्य भर्तरि।  
कुर्वती स्वैरमाश्वासं दुर्बला निर्व्वार सा॥ [I.82]

Goddess Earth was very glad to know that her Lord would incarnate on the earth and lessen the weight of demon kings.

As Mammaṭa states, when each preceding object becomes successively the cause of each succeeding, the figure कारणमाला arises.<sup>39</sup>

This stanza states that दुर्बलत्व of Goddess Earth is the cause of (her) आवेदन (request to Lord Hari), आवेदन is the cause of 'आश्वासन' (her satisfaction) and आश्वासन is the cause of 'निर्व्वृति' (happiness). Thus as each preceding thing is declared to be the cause of each succeeding, the figure *Kāraṇamālā* is developed here.

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39) यथोत्तरं चेत् पूर्वस्य पूर्वस्यार्थस्य हेतुता तदा कारणमाला स्यात्। *Ibid.*, p. 103.



### 15. विभावना [Peculiar Causation] :

A stanza from the **first canto** represents *Vibhāvanā* figure of speech.

सृजंतस्तरसाऽऽरावं देवदुंदुभयः स्वयम्।  
निहतृणां मुदं चक्रुर्नित्याघातालसात्मनाम्॥ [I.88]

(At the time of Kṛṣṇa's incarnation) the kettle drums in the heaven were beaten by themselves. Therefore heavenly drum-beaters who were lazy, became happy to hear the same.

As Mammaṭa explains, विभावना is the manifestation of the fruit even in the absence of action i.e. the cause.<sup>40</sup>

This verse contains the description of ecstatic atmosphere in the heaven at the time of Kṛṣṇa's manifestation. Here the effect of अरावं सृजन्तः beating of kettle drums has taken place even आघाताभावेऽपि - i.e. in the absence of action of lazy drum-beaters. Thus, the strikingness of the figure lies in the starting statement that result has been produced without its cause.

### 16. विशेषोक्तिः [Speech of speciality or peculiar Allegation] :

This figure is exactly opposite to विभावना. This figure of speech arises when non-production of the effect or fruit is stated even though causes are working properly.

Mammaṭa states, Peculiar allegation is non-mention of the effect, even when the causes are joined together to produce it.<sup>41</sup>

40) क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना | *Ibid.*, p. 80

41) विशेषोक्तिरखण्डेषु कारणेषु फलावचः | *Ibid.*, p. 80

In this regard, a beautiful verse is read in the third canto of the epic poem.

हलकृष्टशरीरनिर्गलद्रुधिराद्रो गमितो जरासुतः।  
हलिना बलिनाऽवलेपवान्न कथंचिच्चरमां दशां नृपः॥ [III.56]

“Though Jarāsandha who was haughty of his valour, was forcibly pulled down by Balarāma with his plough, though he was drenched in blood, somehow he did not lose his life.”

This stanza describes a pitiable condition of Jarāsandha within the clutches Balarāma. Here हलकर्षण and शरीरनिर्गलद्रुधिराद्रता are the causes which should produced the result i.e. चरमदशागमन (death). But this result has not followed. The cause which prevented this result from happening is the will of Lord Kṛṣṇa (Balarāma did not kill Jarāsandha, as he realised the will of Lord Kṛṣṇa). This cause has not been mentioned. Therefore this stanza is an example अनुक्तनिमित्ता विशेषोक्तिः।

#### 17. अर्थान्तरन्यासः [Corroboration] :

The अर्थान्तरन्यास figure of speech arises when a general preposition is corroborated or supported by a particular or a particular statement by a general.<sup>42</sup>

The following example from the **third** canto illustrates this figure of speech.

परिहर्तुमलं जुगुप्सितां वनितातस्करतां यदूत्तमः।  
निजशंखमपूरयद्दुढं न हि मानी खलवृत्तिमृच्छति॥ [III.53]

“The best of Yādavas, Lord Kṛṣṇa loudly blew this *Pāñcajanya* conch in order to remove the scandal of kidnapping a woman. Undoubtedly, the best of men does not tread the path of a wicked person.

42) सामान्यं वा विशेषो वा तदन्येन समर्थ्यते।  
यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा || *Ibid.*, 82

This stanza speaks of Kṛṣṇa's brave deed to dispel a scandal. The first half of this stanza enunciates a particular proposition regarding Lord Kṛṣṇa's deed. This is supported by general proposition. Therefore, the figure here is विशेषस्य सामान्येन साधर्म्येण समर्थनरूपः अर्थान्तरन्यासः।

#### 18. अन्योन्यम् [The Reciprocal] :

That is the figure of अन्योन्य when two things mutually influence each other, and the action which is the instrument of this mutual influence, is same.<sup>43</sup>

This illustrated in the following verse :

प्रणयो मम तत्र यादृशः किमिहास्मासु न तस्य तादृशः।  
अपि येन वयं हियामहे प्रसभेनामिततेजसांजसा ॥ [III.44]

“Is not that deep love (that) I possess for Lord Kṛṣṇa, lively exist in Lord Kṛṣṇa for me ? That lustrous Kṛṣṇa without any delay, will take me away by force atleast.”

This stanza reads Rukmiṇī's mind engrossed in love for Kṛṣṇa. Here both Rukmiṇī and Kṛṣṇa are mutually influenced each other; and the action of love which is an instrument of this mutual influence is same. Hence, it is an example of ‘अन्योन्य’ figure of speech.

#### 19. तदुणः [The Borrower] :

As can be seen from the definition of Mammaṭa, तदुण figure of speech arises when

1. There are two things possessing of different qualities of lesser and greater intensity.

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43) क्रियया तु परस्परम् । वस्तुनोर्जननेऽन्योन्यम् । *Ibid.*, p. 104

2. The two things are associated with each other.
3. The one which possesses a quality of lesser intensity gives its own quality and assumes the quality of another which is of greater intensity.<sup>44</sup>

Following verse is an example of this figure of speech.

असितोपलनिर्मलत्विषा वपुषा श्यामलयन्त्रयं दिशः।  
विपुलोलपलंबिनीमलं वनमालां समलब्ध लीलया॥ [III.18]

“By the lustre of this body which was endowed with *Śyāmala* colour like that of *Indranīla* jewel, Lord Kṛṣṇa made all directions bright with श्यामल colour. He adorned the *Vanamālā*, a garland of flowers enlaced in *Ulapa* grass.”

This stanza contains a description of Lord Kṛṣṇa of *Śyāmala* splendour which is प्रकृत. The directions are ‘अप्रकृत’ because they are referred to merely for the purpose of showing greater intensity of Kṛṣṇa’s lustre. One can see in the stanza above ‘तद्गुण’ figure of speech arises because the directions though green in colour but assume the colour of His lustre. Thus it is an example of तद्गुण figure of speech.

Similarly, we find many more examples illustrating तद्गुण figure of speech in the poem, one of them is :

इयं च रम्या नगरी यदूनां वृंदारकाणाममरावतीव।  
त्वत्संगमात्कामदुघा महात्मन्यत्रास्मदीया नितरां प्रवृत्तिः॥ [I.19]

## 20. यथासंख्यम् [Respectivity] :

As Mammaṭa defines, यथासंख्य arises when things are mentioned in a certain order, are again connected or referred to in the same order.<sup>45</sup> Following stanza is an example of this figure of speech.

44) स्वमुत्सृज्य गुणं योगादत्युज्ज्वलगुणस्य यत् | *Ibid.*, p. 126

45) यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः | *Ibid.*, p. 75

यन्माया जगतः सृष्टिस्थितिसंहारकारिणी ।  
रजः सत्त्वं तम इति त्रिभिरेतैरलंकृता ॥ [I.11]

This stanza explains how Māyā creates, sustains and destroys the universe at the command of Lord Viṣṇu.

Here, Māyā means will power of Lord Hari. This will power of Lord Hari produces a threefold effect being dominant of three qualities. Thus Māyā creates the universe by means of रजस्, sustains by means of 'सत्त्वं', and destroys by means of 'तमो' guna. Here सृष्टि, स्थिति and संहार are mentioned in a certain order and they connected in the same order with रजस्, सत्त्वं and तमः.

Hence it is an example of यथासंख्यम्.

#### 21. समम् [Equal] :

According to Mammāṭa that figure is called 'सम' wherein a union of two things or two persons is regarded as appropriate.<sup>46</sup>

अस्यैव वारिधेः कामं मेनिरे योग्यताममी ।  
अनन्यादुशभावस्य वासार्थं पीतवाससः ॥ [I.33]

This verse speaks that the Milk ocean is the residence of Lord Hari and it tells appropriate union of two good persons namely वारिधि and Lord Hari. Hence it is an example of समालङ्कार.

Thus, it has been seen how *Śabdālaṅkāras* and *Arthālaṅkāras* being a variable set of poetic expression are governed by the principles of charm. And these have really enhanced the beauty of the poem and added grace as well as sweetness to the theme of the poem.




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46) समं योग्यतया यागो यदि सम्भावितः क्वचित् । *Ibid.*, p. 102

## CHAPTER - VII

### METRES IN THE UṢĀHARAṆAKĀVYA

Poetic composition is verily regulated by the metres. Trivikrama Paṇḍita is no doubt a remarkable personality for giving appropriate value to the classical metres. It is to be observed here that whether Trivikrama Paṇḍita is interested in showing his command over several varieties of metres or he has carefully chosen a particular metre to suit a particular situation and to convey a particular idea through it.

Of course, the harmony between metre and the content heightens the beauty of the poetry. With this view in mind, Kṣemendra turned his attention to this idea and wrote a significant work viz. *Suvṛttatilaka*. Trivikrama Paṇḍita being posterior to Kṣemendra (11th Cent, A.D.) may have referred to latter's text for the employment of particular metres in suitable contexts.

One can remain inclined to believe that when Sanskrit poetry reached the height of rhythmical perfection and beauty, there were some standard text-books on metrics. In this line, "the earliest and most important work in Sanskrit prosody is the *Piṅgala-chhandas-śāstra* attributed to the sage Piṅgala, which consists of Sūtras distributed over *eight* books. The *Agni Purāṇa* also gives a complete system of prosody founded apparently on Piṅgala's. Several other original treatises have likewise been composed by various authors, such as the *Śrutabodha*, *Vāṇībhūṣaṇa*, *Vṛttadarpaṇa*, *Vṛtta-ratnākara*, *Vṛtta-kaumudī*, *Chandomañjarī* &c."<sup>1</sup>

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1) V.S. Apte, *The Practical Sanskrit - English Dictionary*, Motilal Banarasidass, Delhi, 1978, p. 1035

Trivikrama Paṇḍita no doubt was one of the traditional poets, commentators and philosophers. Still he is found to have taken due care in using the metres at appropriate places. In this connection, it is remarked that “the traditional Indian commentators have no doubt mentioned the names of metres at the beginning or end of the majority of the poems in a given text, but they have never gone beyond defining them based on some late work on metrics. Whenever they have come to consider the propriety of metres in any particular context, their views about it are openly falsified by the contrary evidence in the corresponding context elsewhere.”<sup>2</sup>

However this opinion stands refuted by itself by following analysis of the use of metres and the proprieties thereof. And, a close study of the metres used by Trivikrama Paṇḍita affirms that the purposeful employment of the metres should be a criterion for the poet’s maturity in poetry.

It is here proper to know some primary things of metres before taking up an analysis of the employment of the metres.

Metre consists of fixed groups of syllables known as *Akṣara gaṇas* or syllabic instants known as *mātrā-gaṇas*. Generally, the metre which is regulated by the number and position of syllables or *Akṣara-gaṇas* is called *Vṛtta*; and the metre which is regulated by the number of syllabic instants or *mātrā-gaṇas* is called *Jāti*.

Short vowels should be regarded as *laghu* and long vowels *guru*. But, when a short vowel is followed by an *Anusvāra* or *Visarga* or by a conjunct consonant, it should be regarded as *guru*. The last syllable of a line is either *guru* or *laghu* according to the requirements of the metre. Thus it is said :

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2) Madhusudan Mishra, *Metres of Kālidāsa*, Tara Prakashan, Delhi, 1977, p. 37

सानुस्वारश्च दीर्घी च विसर्गी च गुरुर्धवेत्।  
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा।।

The symbol 'U' stands for *laghu* or short syllable. The symbol '—' stands for a *dīrgha* or long syllable. And in metres regulated by the number of syllabic instants, one *mātrā* or instant is allotted to a short vowel and two *mātrās* to a long one. *Yati* is the name given to the pause taken for the purpose of rest when reciting a stanza. And, this *Yati* should not occur in the middle of a word.

For easy scanning the metres which are regulated by the number of syllables, the scholars on prosody have devised eight *gaṇas* each containing a group of three syllables. They are : यगण, मगण, तगण, रगण, जगण, भगण, नगण, सगण।

The verse : आदिमध्यावसानेषु य, र, ता यान्ति लाघवम्। भ, ज, सा गौरवं यान्ति मनौ तु गुरुलाघवम् and the aphorism - “यमाताराजभानसलगं” help us to know the eight *gaṇas* with an indication of *laghu* and *guru* syllables :

- |                   |   |       |                                 |
|-------------------|---|-------|---------------------------------|
| 1. यगण = (यमाता)  | → | U — — | <i>first syllable is laghu</i>  |
| 2. मगण = (मातारा) | → | — — — | <i>all syllables are guru</i>   |
| 3. तगण = (ताराज)  | → | — — U | <i>last syllable is laghu</i>   |
| 4. रगण = (राजभा)  | → | — U — | <i>middle syllable is laghu</i> |
| 5. जगण = (जभान)   | → | U — U | <i>middle syllable is guru</i>  |
| 6. भगण = (भानस)   | → | — U U | <i>first syllable is guru</i>   |
| 7. नगण = (नसल)    | → | U U U | <i>all syllables are laghu</i>  |
| 8. सगण = (सलगं)   | → | U U — | <i>last syllable is guru</i>    |

After a close reading of the *Uṣāharaṇakāvya*, it can be said that Trivikrama Paṇḍita has employed more than *twenty* metres in his epic poem. And these metres can be classified into four groups corresponding to the number of syllables contained in each *pāda*. The *first* group is



“समवृत्त” wherein the number of syllables in each *pāda* is same; the second group “अर्धवृत्त” - wherein the number of syllables in alternate *pādas* is same; the *third* group - “विषमवृत्त” - wherein all *pādas* are dissimilar to one another; and the *fourth* group is called “जाति” wherein the metres are regulated by the number of *mātrās* or syllabic instants.

The following twenty-one metres have been employed in the *Uṣāharaṇakāvya* of Trivikrama Paṇḍita :

- 1) इन्द्रवज्रा (समवृत्त) : VIII. 73
- 2) उपेन्द्रवज्रा ( " ) : VIII. 65, 76, 81, 82, 85, 92
- 3) उपजाति ( " ) : II. 1-94, VI. 1-106, VII. 60-61, III. 75, VIII. 66, 71, 83, 84
- 4) प्रमाणिका ( " ) : VIII. 72, 9.
- 5) दोधक ( " ) : VIII. 68
- 6) रथोद्धता ( " ) : IV. 1-56
- 7) शालिनी ( " ) : VII. 13-26; VIII. 78
- 8) प्रमिताक्षरा ( " ) : VII. 40
- 9) वंशस्थम् ( " ) : V. 1-77
- 10) प्रहर्षिणी ( " ) : VII. 1-6
- 11) मञ्जुभाषिणी ( " ) : II. 95, V. 98, VII. 39, 42-47, 70, VIII. 70, 74
- 12) रुचिरा ( " ) : VII. 27-38.
- 13) वसन्ततिलका ( " ) : VII. 67-69; VIII. 67, 79-80; IX. 1-73
- 14) मालिनी ( " ) : IV. 57, VIII. 88-89, IX. 74
- 15) मन्दाक्रान्ता ( " ) : VIII. 69
- 16) शार्दूलविक्रीडितम् ( " ) : VII. 7-12, VIII. 75
- 17) पुष्पिताग्रा (अर्धसमवृत्त) : I. 114, VI. 107, VII. 62-66, VIII. 93
- 18) चम्पकमालिका ( " ) : III. 1-74
- 19) मनोरमा ( " ) : VII. 48-52, 58, 59
- 20) उद्गता (विषमवृत्त) : VII. 54-56
- 21) आर्यागीतिः (जाति) : VIII. 86, 87

The analysis of these metres in the *Uṣāharaṇakāvya* is as below :

1) उपजाति [*Upajāti*] : The most usual metre employed by Trivikrama Paṇḍita has employed is *Upajāti*. This metre is the combination of *Indravajrā* and *Upendravajrā*. In the *Indravajrā* metre, there are eleven syllables in each *pāda*, having 'त,त,ज' *gaṇas* occurring regularly, and ending in two *guru* syllables. So also *Upendravajrā* metre consist of eleven syllables in each *pāda*. Having 'ज,त,ज' *gaṇas* occurring regularly and ending in two *gurus*.<sup>3</sup> When the scheme of *gaṇas* of these two metres, are mixed together in single unit, it comes to be called *Upajāti* metre.

In the following stanza, the first *pāda* contains ज,त,ज *gaṇas*, two *gurus* at the end. And remaining three *pādas* contain 'त,त,ज' *gaṇas* along with two *gurus* at the end.

यदा यदूनां प्रवरः प्रणीतो मायाजुषोषामतमूर्जयन्त्या ।

अन्वीषुरेनं प्रतिबुद्ध्य मुग्धा निद्रान्तरा श्लेषसुखाय तावत् ॥ [VI-I]

ज	त	ज	
U - U	-- U	U - U	--
यदा य	दूनां प्र	वरः प्र	णीतो

त	त	ज	
-- U	-- U	U - U	--
मायाजु	षोषाम	तमूर्ज	यन्त्या

त	त	ज	
-- U	-- U	U - U	--
अन्वीषु	रेनं प्र	तिबुद्ध्य	मुग्धा

त	त	ज	
-- U	-- U	U - U	--
निद्रान्त	रा श्लेष	सुखाय	तावत्

3) अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ।

*Vṛttaratnākara*, Kedar Bhatta, Sanskrit Academy, Osmania University, Hyderabad, 1961. p. 157.

The *Upajāti* metre is a jolly, smiling and maiden metre of Trivikrama Paṇḍita connected with all sorts of lovely and tender descriptions. As such the stanza cited above presents a lovely description of the union of Uṣā and Aniruddha.

2) प्रमाणिका [Prāmaṇikā] : Trivikrama Paṇḍita has used the *Prāmaṇikā* metre only twice [VIII - 72, 91]. It is a metre with a eight syllables in a *pāda*, As Kedāra defines, it contains ज, र *gaṇas* and one *laghu* and the other *guru*.<sup>4</sup>

For example :

कुमारयुग्यमापतत्ततोवितोदरोदितैः।

कुमारयुग्यमापतत्ततोवितोदरोदितैः॥ [VIII. 72]

ज	र	
U - U	- U -	U -
कुमार	युग्यमा	पत

ज	र	
U - U	- U -	U -
त्ततोवि	तोदरो	दितैः

ज	र	
U - U	- U -	U -
कुमार	युग्यमा	पत

ज	र	
U - U	- U -	U -
त्ततोवि	तोदरो	दितैः

3) दोधकम् [Dodhakam] : It is one of very rare metre that Trivikrama Paṇḍita has employed in his *Uṣāharaṇakāvya*. This metre is tied up with *Raudra* sentiment which is developed in the description of dreadful scene of the fight between Kṛṣṇa and Bāṇa's army.

4) प्रमाणिका जरौ लगौ | *Ibid.*, p. 146

शोणितपूरणरागितरोर्वी वैरिविदारणकारणभूतैः।

शोणितपूरणरागितरोर्वीभर्तृपतत्रिभिस्त्र बभूव ॥ [VIII. 68]

As defined by Kedāra, this metre consists of **eleven** syllables in each *pāda*; and it contains three ‘भ’ *gaṇas* and two *guru* syllables in the end.<sup>5</sup>

भ	भ	भ	
- U U	-UU	- U U	- -
शोणित	पूरण	रागित	रोर्वी
भ	भ	भ	
- U U	-UU	- U U	- -
वैरिवि	दारण	कारण	भूतैः
भ	भ	भ	
- U U	-UU	- U U	- -
शोणित	पूरण	रागित	रोर्वी
भ	भ	भ	
-UU	-UU	-U U	- -
भर्तृप	तत्रिभि	स्त्र ब	भूव

4) रथोद्धता [*Rathoddhatā*] : The *Rathoddhatā* metre is so called because its rhythm is clearly jerky like the movement of a chariot.

Trivikrama Paṇḍita’s employment of this metre runs all through the **fourth** canto [IV. 1-56] except the last one. And relation of this metre is with the contents of the arrival of Kṛṣṇa and Rukmiṇī, marriage of Pradyumna and Rukmavatī and birth of Aniruddha.

The *Rathoddhatā* is a metre with **eleven** syllables. It contains र, न, र *gaṇas* and one *laghu* and one *guru* in the end of each *pāda*.<sup>6</sup>

5) दोधकमिच्छति भत्रितयाद्गौ || *Ibid.*, p. 167

6) रो नरावहि रथोद्धता लगौ | *Ibid.*, p. 172

For example :

कान्तिमन्तमथ कान्तया तया यान्तमात्मभुवमान्तरं पुरम्।  
आकिरन्नगरसुन्दरीजनास्साधुलाजनिचयैस्समन्ततः॥ [IV. 1]

र	न	र
- U -	UUU	- U -
कान्तिम	न्तमथ	कान्तया
		तया

र	न	र
- U -	UUU	- U -
यान्तमा	त्मभुव	मान्तरं
		पुरम्

र	न	र
- U -	UUU	- U -
आकिर	न्नगर	सुन्दरी
		जना

र	न	र
- U -	UUU	- U -
स्साधुला	जनिच	यैस्सम
		न्ततः

5) शालिनी [Śālinī] : Trivikrama Paṇḍita wants to establish a relation between a peculiar rhythm and similar subject matter. The reading of Śālinī is rather hard due to its having nine hard syllables out of total eleven. Further, it seems to rhyme with the dignified gait of the lion which is the main point of description in the frame of this metre.

On account of its majority of hard syllables the stanza in this metre requires to be read little slowly; so that its rhythm becomes apt for the expression of thoughtful applaud. [VIII. 18] of wonder [VII. 13-18].

It is a metre with **eleven** syllables in each *pāda*. It contains म, त, त *gaṇas* and two *guru* syllables in the end.<sup>7</sup>

7) मातौ गौ चेच्छालिनी वेदलोकैः | *Ibid.*, p. 168

For example :

स्थानीयं तच्छोणिताख्यं प्रविश्य प्रत्याकर्तुं पूरयन् पाञ्चजन्यम्।  
रेजे राजीवेक्षणः पूर्णचन्द्रबिम्बोद्गारीवाम्बुदः प्रावृडादौ॥ [VII. 13]

The scanning of *gaṇa* is as below :

म	त	त	
---	- - U	- - U	--
स्थानीयं	तच्छोणि	ताखं प्र	विश्य
म	त	त	
---	- - U	- - U	--
प्रत्याक	र्तुं पूर	यन् पाञ्च	जन्यम्
म	त	त	
---	- - U	- - U	--
रेजे रा	जीवेक्ष	णः पूर्ण	चन्द्र
म	त	त	
---	- - U	- - U	--
बिम्बोद्ग	रीवाम्बु	दः प्रावृ	डादौ

6) प्रमिताक्षरा [*Pramitākṣarā*] : Trivikrama Paṇḍita has employed this metre only once in the context of manifestation of *Vaiṣṇavajvara* by Lord Kṛṣṇa as against *Mahājvara*, which would make the latter perish क्षर within no time [मित]. And hence, employment of प्रमिताक्षरा fits well in the context.

It is a metre with **twelve** syllables in a *pāda*. As defined by Kedāra, it contains स, ज, स, स *gaṇas*.<sup>8</sup>

Following is an example of this metre.

दृशि गोचरौ च जगतोऽभिमतौ कृतानिश्चयौ हरिमहेश्वरयोः।  
गदपुङ्गवौ गगनसङ्गिशिखौ समवेयतुः समुदयाय तदा॥ [VII. 40]

8) प्रमिताक्षरा सजससैरुदिता | *Ibid.*, p. 188

This verse may be split into four *pādas*.

स	ज	स	स
UU -	U- U	UU-	UU -
दृशि गो	चरौ च	जगतो	भिमतौ
स	ज	स	स
UU -	U - U	UU-	U U -
कृतानि	श्चयौ ह	रिमहे	श्च रयोः
स	ज	स	स
UU-	U- U	UU-	UU -
गदपु	ङ्गवौ ग	गनस	ङ्गिश्चिखौ
स	ज	स	स
UU-	U- U	UU-	U J-
समवे	यतुः स	मुदया	य तदा

7) वंशस्थम् [*Vamśastham*] : This metre is the stereo-typed classical form of the Vedic *Jagatī*. It is otherwise called *Vamśasthavila* or *Vamśastanitā*. The **fifth** canto begins with this metre and continues till the end of the canto. Kālidāsa has however restricted this metre to his dramas, while Trivikrama Paṇḍita has employed in his poetry with all seriousness and significance.

Like Kālidāsa, Trivikrama Paṇḍita too connects this metre with the state of love affairs closely. The **fifth** canto is abreast with matters of love pointing to Aniruddha's water-sport, garden-sport, Uṣā's union with Aniruddha etc. Thus, the *Vamśastha* metre occurs here with a note of love affair and joy.

This metre is with *twelve* syllables. It contains ज, त, ज, र *gaṇas* in each *pāda*.<sup>9</sup>

9) जतौ तु वंशस्थमुदीरितं जरौ | *Ibid.*, p. 178

For example :

अथासुरेन्द्रे नरके निपातिते जिते शचीभर्तारि चक्रपाणिना ।

मुदानिरुद्धः सखिभिः प्रियैः समं समाजगामोपवनं रिरंसया ॥ [V. 1]

ज	त	ज	र
U - U	-- U	U - U	- U -
अथासु	रेन्द्रे न	रके नि	पतिते

ज	त	ज	र
U - U	-- U	U - U	- U -
जिते श	चीभर्त	रि चक्र	पाणिना

ज	त	ज	र
U - U	-- U	U - U	- U -
मुदानि	रुद्धः स	खिभिः प्रि	यैः समं

ज	त	ज	र
U - U	-- U	U - U	- U -
समाज	गामोप	वनं रि	रंसया

8) **प्रहर्षिणी** [*Praharṣiṇī*] : The metre *Praharṣiṇī* has a regular rhythm through three heavy syllables, followed by four light ones. As its name suggests, this metre has a note of some happy event. Therefore, Trivikrama Paṇḍita has employed this metre to coincide it with the content of happy note in the beginning of the **seventh** canto [VII. 1-6]. All the verses here rhyme with the feeling of joy expressed by the Yādavas at the departure of Lord Kṛṣṇa to Śoṇitapura to bring Aniruddha back to Dwārakā. Therefore, this metre is a suitable choice here.

The metre *Praharṣiṇī* is with **thirteen** syllables. It contains म, न, ज, र *gaṇas* and one *guru* syllable in the end.<sup>10</sup>

10) म्नौ जौ गस्त्रिदशयतिः प्रहर्षणीयम् । *Ibid.*, p. 196



For example :

सम्यज्चं तदनु परिक्वणत्सुवीणं सत्कुर्वन्नमरमुनिं मुदा मुकुन्दः।  
सानुज्ञो मतिमकरोदमोघकामः कालज्ञो रिपुनगरं प्रति प्रयाणे ॥ [VII. 1]

This verse split into four *pādas* is as below :

म	न	ज	र
---	UUU	U-U	-U-
सम्यज्चं	तदनु	परिक्व	णत्सुवी
जं			
म	न	ज	र
---	UUU	U-U	-U-
सत्कुर्व	न्नमर	मुनिं मु	दा मुकु
न्दः			
म	न	ज	र
---	UUU	U-U	-U-
सानुज्ञो	मतिम	करोद	मोघका
मः			
म	न	ज	र
---	UUU	U-U	-U-
कालज्ञो	रिपुन	गरं प्र	ति प्रया
णे			

9) मञ्जुभाषिणी [Mañjubhāṣiṇī] : This metre is also called सुनन्दिनी and प्रबोधिता.<sup>11</sup> This metre notes a quality of elegance.

Trivikrama Paṇḍita has employed this metre with the notations of *Sṛṅgāra* and *Vīra* sentiments.

It is a metre with **thirteen** syllables in a *pāda*. Defining *Mañjubhāṣiṇī* metre, Kedāra states that a *pāda* in this metre consists of स, ज, स, ज *gaṇas* and one *guru* syllable in the end.<sup>12</sup>

A verse from the **fifth** canto may be quoted here to show the employment of *Mañjubhāṣiṇī*.

11) V.S. Apte, *The Practical Sanskrit English Dictionary*, p. 1038.

12) सजसा जगौ भवति मञ्जुभाषिणी | *Ibid.*, p. 199

कमपीति कालमलमाकलय्य सः क्षणवत्पुनर्नवरसायने रते ।  
दयितासखः सुखमुवास वासविप्रियसूनुसूनुसुरेन्द्रमन्दिरे ॥ [V. 78]

This verse may be split into four *pādas*

स	ज	स	ज
UU-	U - U	UU-	U - U
कमपी	ति काल	मलमा	कलय्य सः

स	ज	स	ज
UU-	U-U	UU-	U- U
क्षणव	त्पुनर्न	वरसा	यने र ते

स	ज	स	ज
UU-	U - U	UU-	U - U
दयिता	सखः सु	खमुवा	स वास वि

स	ज	स	ज
UU-	U-U	UU-	U-U
प्रियसू	नुसूनु	रसुरे	न्द्रमन्दि रे

10) रुचिरा [*Rucirā*] : Trivikrama Paṇḍita has thoughtfully employed *Rucira* metre in the **seventh** canto [VII. 27-38]. The twelve stanzas here describing the fight between Kṛṣṇa and *Mahājvara*, are composed in this metre.

This metre is otherwise called *Prabhāvatī*.<sup>13</sup>

It is a metre with thirteen syllables in each *pāda*. It contains ज, भ, स, ज *gaṇas* and one *guru* syllable in the end.<sup>14</sup>

For example :

अथाग्रतो ग्रसितुमिवोग्रविग्रहः परिग्रहस्त्रिपुररिपोः कृताग्रहः ।  
समग्ररुग्रह इव राहुरग्रणीर्जगद्ब्रह्ममिह ददुशे महागदः ॥ [VII. 27]

13) V.S. Apte, *The Practical Sanskrit-English Dictionary*, p. 1038

14) चतुर्ग्रहैरिह रुचिरा जभौ सजगाः | *Ibid.*, p. 197

The scanning of *gaṇa* is as below :

ज	भ	स	ज	
U - U	- UU	UU -	U - U	-
अथाग्र	तो ग्रसि	तुमिवो	ग्रविग्र	हः

ज	भ	स	ज	
U - U	- UU	UU -	U - U	-
परिग्र	हस्त्रिपु	ररिपोः	कृताग्र	हः

ज	भ	स	ज	
U - U	- UU	UU -	U - U	-
समग्र	रुग्रह	इव रा	हुरग्र	णी

ज	भ	स	ज	
U - U	- UU	UU -	U - U	-
जगदु	हामिह	ददुशे	म हाग	दः

11) **वसन्ततिलका** [*Vasantatilakā*] : The suggestive sense of its name coincides with the subject-matter like the description of erotic ideas, beauty of nature, compassion, pathos etc.

In the **seventh** [VII. 67-69] and **eighth** canto [VIII. 79-80], the *Vasantatilakā* has been employed to present the feeling of compassion. Again in the **eighth** canto [VIII. 67] this metre suggests feeling of pathos through the description of dreadful scene of the battle-field which was covered with the dead bodies of demons. Further the whole of the **ninth** canto [IX. 1-73] except the last verse, runs in *Vasantatilakā* metre itself. The verses here in the beginning give vent to the feeling of pathos and compassion through the description of Bāṇa's losing of thousand arms, and Kṛṣṇa's favour on him; finally the middle portion of the **ninth** canto [IX. 41-50], through the employment of this metre, reveals erotic ideas mixed with natural description of *Raivatāka mountain*. Thus, the original note of the *Vasantatilakā* metre is erotic, though it has deviated to pathos, compassion etc.

In this metre there are **fourteen** syllables in each *pāda* and every *pāda* consists of 'त, भ, ज, ज' *gaṇas* and two *guru* syllables in the end. The following stanza is an example of the *Vasantatilakā* metre.<sup>15</sup>

पृथ्व्यां च कुञ्चितकचानि सुरुज्चि कुञ्चिचञ्चन्ति काञ्चनमहामकुटाञ्चितानि ।  
आतञ्चितार्करुचिकुण्डलदीप्तिमुज्चि सञ्चिच्चिरे शरहतामरभिच्छिरांसि ॥ [VIII. 67]

त	भ	ज	ज	
- - U	- U U	U - U	U - U	
पृथ्व्यां च	कुञ्चित	कचानि	सुरुज्चि	कुञ्चि
त	भ	ज	ज	
- - U	- U U	U - U	U - U	
चञ्चन्ति	काञ्चन	महाम	कुटाञ्चि	तानि ।
त	भ	ज	ज	
- - U	- U U	U - U	U - U	
आतञ्चि	तार्करु	चिकुण्ड	लदीप्ति	मुज्चि
त	भ	ज	ज	
- - U	- U U	U - U	U - U	
सञ्चिच्चि	रे शर	हताम	रभिच्छि	रांसि

This metre is to represent a combination of *Vira* and *Raudra* sentiments. In the context of the verse cited above deals with the fight between Śiva and Kṛṣṇa successively the *Raudra* sentiment is also developed. Therefore the choice of *Vasantatilakā* metre here fits in very well.

12) मालिनी [*Mālinī*] : Trivikrama Paṇḍita appears to have perceived the suggestive sense of garland in its name. So that, it contains a string of ideas characterised by various details and lengthy comparisons. At more places, Trivikrama Paṇḍita is found to have employed this metre at the end of the cantos; the stanza [III.76] ends with *Mālinī*, containing

15) उक्ता वसन्ततिलका तभजा जगौ गः | *Ibid.*, p. 204

a description of collective joy of Dwārakā at the advent of the divine couple Kṛṣṇa and Rukmiṇī to the city. The stanza [IV. 57] bears the suggestion of joy through the description of the beauty of Aniruddha in prime youth. Similarly, the stanza [IX. 74] being the last one of the *Uṣāharaṇakāvya*, enlaces the suggestions of joy caused by Kṛṣṇa's victory over Bāṇa. His arrival to Dwārakā and by the union of Uṣā and Aniruddha.

There are fifteen syllables in each *pāda* of this metre and it contains न, न, म, य, य *gaṇas* in each *pāda*.<sup>16</sup>

तदनु मकरकेतोरौरसस्योरुकीर्तेः  
 अविकलरुचिरोद्यद्यौवनस्यात्मजस्य  
 यदुकुलयुवतीनामाकुलभ्रूलतानां  
 नयनसुखविलासस्थानमासिन्मुखश्रीः [IV. 57]

Scanning of *gaṇas* is as below :

न	न	म	य	य
UUU	UUU	---	U--	U--
तदनु	मकर	केतोरौ	रसस्यो	रु कीर्तेः

न	न	म	य	य
U UU	UUU	---	U--	U--
अविक	लरुचि	रोद्यद्यौ	वनस्या	त्मजस्य

न	न	म	य	य
UUU	UUU	---	U--	U--
नयन	सुखवि	लासस्था	नमासि	न्मुखश्रीः

न	न	म	य	य
UUU	UUU	---	U--	U--
यदुकु	लयुव	तीनामा	कुलभू	लतानां

16) ननमययतेयं मालिनी भोगलोकैः | *Ibid.*, p. 210

13) मन्दाक्रान्ता [*Mandākrāntā*] : As Kṣemendra opines it is employed to describe the separation of the couple in the rainy season. प्रावृट्प्रवासव्यसने मन्दाक्रान्ता विराजते। (सुवृत्ततिलकम्, III. 21) <sup>17</sup>

This opinion is not sound. No doubt Kālidāsa is a great poet. Yet any significant remark restricting to the world of Kālidāsa does not hold at all times. For during gap period [4th cent. to 11th cent. A.D.] from Kālidāsa to Kṣemendra many great poets like Bhāravi [6th Cent. A.D.], Bhavabhūti [7th Cent. A.D.] etc. had flourished. Hence, with equal force one can say Kṣemendra could be influenced by any of his predecessors in the field of epic poetry; and he must be regarded the relation of *Mandākrāntā* with a particular sentiment. <sup>18</sup>

Though Trivikrama Paṇḍita is posterior to Kṣemendra, the former is rather indifferent than being influenced by latter. Of course Trivikrama Paṇḍita has employed *Mandākrāntā* metre in the description of fierce battle-field wherein the limbs separated from the life-source were just floating in the river of blood.

The *Mandākrāntā* may also have a suggestion of grief-loaded *nāyikā* moving slowly. This note of metre suits well in the example given below, for it describes river of blood [*nāyikā*] moving slowly.

It is a metre with **seventeen** syllables in a *pāda*. In this metre म,भ,न,त,त *gaṇas* occur regularly in each *pāda* ending in two *gurus*.

नेत्रैर्दीर्घैर्विजितशफरीविभ्रमैः सम्भ्रमद्भिः  
बाहुग्राहे वदनकमले केशशैवालमाले।  
रक्तौघेऽस्मिन् सरिदुपमिते सान्द्रमस्तिष्कपङ्के  
मन्दं मन्दं दधुरुडुपतां स्यन्दनां स्यन्दमानाः॥ [VIII. 69]

17) This remark is decidedly based on the contents of the *Meghadūta* of Kālidāsa" - Madhusudan Mishra, *Metres of Kālidāsa*, Tara Publication, Delhi, 1977, p. 1.

18) मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद् गुरु चेत्। *Ibid.*, p. 221

म	भ	न	त	त	
---	- UU	UUU	-- U	- - U	--
नेत्रैर्दी	र्घैर्विजि	तशफ	रीटिभ्र	मैः सम्भ्र	मद्भिः

म	भ	न	त	त	
---	- UU	UUU	- - U	-- U	--
वाहुग्रा	हे वद	नकम	ले केश	शैवाल	माले

म	भ	न	त	त	
---	- UU	UUU	- - U	-- U	--
रक्तौघे	स्मिन् सारि	दुपमि	ते सान्द्र	मस्तिष्क	पङ्के

म	भ	न	त	त	
---	- UU	UUU	- - U	- - U	--
मन्दं म	न्दं दधु	रुडुप	तां स्यन्द	नां स्यन्द	मानाः

14) शार्दूलविक्रीडितम् [*Śārdūlavikrīḍitam*] : The *Śārdūlavikrīḍita* (tiger's sporting) is typical representation of the jump of the tiger, first a longer jump represented by the caesura after the **twelfth** syllable and then a short one represented by cadence. There are in the poem very few stanzas in the *Śārdūlavikrīḍita*.

Though tiger's sport creates pleasing wonder, yet by itself it is terrible in effect. In this taste, the *Śārdūlavikrīḍita* metre is employed in the poem [VII. 7-12 and VIII. 75] to describe in a wonderful manner fierce scene of the happening in the battle field.

In this metre म, स, ज, स, त, त *gaṇas* occur regularly and one *guru* syllable in the end. Thus, it is a metre with **nineteen** syllables.<sup>19</sup> For example :

आदित्यारिपराभवोन्मुखमुखा हे [खीर्ह] तोर्वहन्तो मुहुः  
शुश्रूषारतमानसद्विजवरश्रेयस्कराः संस्कृताः।

19) सूर्याश्वैर्यदि मः सजौ सततगाः | *Ibid.*, p. 228

निर्यान्तो नगरारणेः स्तुतिमयब्रह्मोक्तिभिः प्रेरिता  
भान्ति स्म ज्वलना इव त्रय इमे नाकौकसां तृप्तिदाः॥ [VII. 7]

म	स	ज	स	त	त
- - -	UU -	U - U	UU -	-- U	-- U
आदित्या	रिपरा	भवोन्मु	खमुखा	हेतीर्व	हन्तो मु हुः

म	स	ज	स	त	त
- - -	UU -	U - U	UU -	-- U	- - U
शुश्रूषा	रतमा	नसद्वि	जवर	श्रेयस्क	राः संस्कृ ताः

म	स	ज	स	त	त
- - -	UU -	U - U	UU -	-- U	- - U
निर्यान्तो	नगरा	रणेः स्तु	तिमय	ब्रह्मोक्ति	भिः प्रेरि ता

म	स	ज	स	त	त
- - -	UU -	U - U	UU -	-- U	- - U
भान्ति स्म	ज्वलना	इव त्र	य इमे	नाकौक	सां तृप्ति दाः

15) पुष्पिताग्रा [Puṣpitāgrā] : As the very name bears the overtone of a happy future, this metre is connected with some happy state of affairs.

It is grouped under the metres of *Ardhasamavṛtta*, wherein the alternate quarters are similar. As stated in *Vṛttaratnākara* the first and third *pādas* are odd quarters; while second and the fourth *pādas* are even quarters. The odd *pādas* contain न, न, र, य *gaṇas* and the even *pādas* contain न, ज, ज, र *gaṇas* and one *guru* in the end.<sup>20</sup>

An application of the metre may be shown in the following stanza :

हृदयनिहितनिर्वितर्ककृत्यः सुविदितरुग्मवतीसुतप्रवृत्तिः।  
कृतमिव करणीयमेष मेने नहि महतां मतयो मुधा भवन्ति॥ [VI. 107]

20) अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा | *Ibid.*, p. 266



This stanza speaks of Kṛṣṇa's joy caused by unveiling the secret of Aniruddha's dwelling. And one can observe the scheme of *gaṇas* as said above.

न	न	र	य
UUU	UUU	-U-	U--
हृदय	निहित	निर्वित	कंकृत्यः

न	ज	ज	र
UUU	U-U	U-U	-U-
सुविदि	तरुग्म	वतीसु	तप्रवृत्तिः

न	न	र	य
UUU	U UU	-U-	U--
कृतमि	व कर	णीयमे	ष मेने

न	ज	ज
UU U	U-U	U-U
नहि म	हतां म	तयो मु धा

16) चम्पकमालिका [*Campakamālikā*] : Trivikrama Paṇḍita has employed the *Campakamālikā* metre throughout the **third** canto [III. 1-74] except the last one. This metre has its relation with series of efforts leading to the union of Kṛṣṇa and Rukmiṇī.

As *Campakamālikā* is one of the *Ardhasamavṛttas*, its alternate *pādas* are equal. The first and the third *pādas* contain ten syllables each, and are grouped into स, स, ज *gaṇas* as well as one *guru* syllable at the end; so also, the second and fourth *pādas* contain eleven syllables each, and are grouped into स, भ, र *gaṇas* as well as one *laghu* and one *guru* at the end.<sup>21</sup>

21) विषमे ससजा गुरुः समे सभराश्चम्पकमालिका लगौ इति । *Uṣāharaṇa*, Sumatīndratīrtha Com., Udupi, 1927, p. 101

For example :

अथ शुश्रुवुरुर्जितश्रियो मुदिता द्वारवतीनिवासिनः।  
वसुदेवसुतानुरागिणो वरयोग्यामिह भीष्मकात्मजाम्॥ [III. 1]

This verse is split into four *pādas* :

स	स	ज	
UU -	UU -	U - U	-
अथ शु	श्रुवुरु	र्जितश्रि	यो
स	भ	र	
UU -	-UU	- U -	U -
मुदिता	द्वारव	तीनिवा	सिनः
स	स	ज	
UU -	UU -	U - U	-
वसुदे	वसुता	नुरागि	णो
स	स	र	
UU -	U U -	- U -	U -
वरयो	ग्यामिह	भीष्मका	त्मजाम्

17) मनोरमा [*Manoramā*] : It is one of the rare metres employed by Trivikrama Paṇḍita. The context in which the poet uses this metre, is Kṛṣṇa's pleasing address to Pradyumna. The metre is with **eleven** syllables in the **first** and **third** *pādas*, and **twelve** syllables in the **second** and **fourth**.

As *Manoramā* is *Ardhasamavṛtta* metre, its alternate *pādas* are equal. Thus, the **first** and **third** *pādas* contain स, स, ज *gaṇas* and two *guru* syllables in the end; and second and fourth *pādas* contain स, भ, र, य *gaṇas*.<sup>22</sup>

22) विषमे ससजा गुरुयदिष्टाः सभरायश्च समे मनोरमेयम् | Uṣāharana Kāvya, Sumatīndratīrtha, Udupi, 1927, p. 282

Following verse is an example of this metre.

सदृशाकृतिना समीक्ष्य योद्धुं स दृशा यान्तमुपान्तमन्तकारिम्।  
जगदेकपतिः सुतेन वाक्यं जगदेऽनेन मनोरमार्थबन्धम्॥ [VII. 48]

Scanning of *gaṇas* is as below :

स	स	ज	
UU -	UU -	U - U	- -
सदृशा	कृतिना	समीक्ष्य	योद्धुं
स	भ	र	य
U U -	-UU	-U -	U - -
स दृशा	यान्तमु	पान्तम	न्तकारिम्
स	स	ज	
UU -	UU -	U - U	- -
जगदे	कपतिः	सुतेन	वाक्यं
स	भ	र	य
UU -	-U U	-U -	U - -
जगदे	नेन म	नोरमा	र्थबन्धम्

18) उद्गता [*Udgatā*] : This metre is of विषमवृत्त wherein all **four** *pādas* are dissimilar i.e. they have different scheme of *gaṇas*. It is defined that the **first** *pāda* contains स, ज, स *gaṇas* and one *laghu* letter in the end, the **second** न, स, ज *gaṇas* and one *guru* syllable in the end. The **third** भ, न, ज and one *laghu* syllable as well as one *guru* syllable, one after the other in the end and the **fourth** *pāda* contains स, ज, स, ज *gaṇas* and one *guru* syllable in the end.<sup>23</sup>

The poet regards the relation of the *Udgatā* metre with *Vira* or Heroic sentiment, for which the following stanza is an example :

23) प्रथमे सजौ यदि सलौ च, नसजगुरुकाण्यनन्तरम्।

यद्यथ भनजलगाः स्युरथो सजसा जगौ च भवतीयमुद्रता॥ *Ibid.*, p. 283

इति सत्यलङ्घितजनोऽत्र तनयमतिवेलविस्मयात्।

व्याहृतवचनमवागमयत्तमिमं पुराणपुरुषः पुरद्विषम्॥ [VII. 55]

The splitting of this verse into four *pādas* :

स	ज	स	
UU -	U - U	UU -	U
इतिस	त्यलङ्घि	तजनो	त्र

न	स	ज	
UUU	UU -	U - U	-
तनय	मतिवे	लविस्म	यात्

भ	न	ज	
- UU	UUU	U - U	-
व्याहृत	वचन	मवाग	यत्

स	ज	स	ज
UU -	U - U	UU -	U - U
तमिमं	पुराण	पुरुषः	पुराद्वि षं

19) आर्यागीतिः [*Āryāgiti*] : The *Āryagiti* is *jāti* variety of metre which is regulated by the number of syllabic instants [*mātrā*]. This metre is rather mixture of *Āryā* and *Giti* metres. In precise, the **first** and **third** *pādas* of this metre contain **twelve** syllabic instants each (as in *Āryā* metre); then the **second** and **fourth** *pādas* contain twenty syllabic instants each (by the inclusion of one *guru* = two *mātrās*, to eighteen syllabic instants of second and fourth as in *Giti* metre.<sup>24</sup>

An example from the **eighth** canto may be adduced here :

इषुरयमवतो निरयाद्भक्तिरसं बिभ्रतो यमवतो निरयात्।

अहितानीकान्तकरादशनिर्मेधादिवावनीकान्तकरात्॥ [VIII. 86]

24) आर्यपूर्वार्धं यदि गुरुणैकेनादिकेन निधने युक्तम्।

इतरतद्वोनीखिलं यदीयमुदितैकमार्यागीतिः॥ *Ibid.*, p. 68

This should be split into four *pādas* in accordance with the prescription of *mātrā gaṇas* of this metre.

इषुरयमवतो निरयात्	→ 12 <i>mātrās</i>
भक्तिरसं बिभ्रतो यमवतो निरयात्	→ 20 <i>mātrās</i>
अहितानीकान्तकरा	→ 12 <i>mātrās</i>
दशनिर्मेघादिवावनीकान्तकरात्	→ 20 <i>mātrās</i>

Similarly the verse VIII. 87 may be understood.

It is thus quite clear, Trivikrama Paṇḍita has set up all standards for the employment of metres in the early stage of his poetic life. With this significant method of metrical skill, he reigns supreme honour among the great poets. No doubt, Trivikrama Paṇḍita's display of metres at different contexts, perfectly echoes with content of the particular context. Trivikrama Paṇḍita's metres from the point of their contents, some times appear subjective. In fine, Trivikrama Paṇḍita's skill of using the metres can be said just superb.



## CHAPTER - VIII

### CONCLUSION

The foregoing study of the *Uṣāharaṇa-kāvya* into respective chapters makes it evident that Trivikrama Paṇḍita though a staunch philosopher, combines in himself all poetic talents of a *Mahākavi*. Trivikrama Paṇḍita has inherited marvellous personality with which human beings are rarely gifted.

I. No doubt, the poet Trivikrama Paṇḍita has supplied a little information regarding his family heritage in the introductory verses to the *Uṣāharaṇa-kāvya*. He has said that Subrahmaṇya Paṇḍita was his father and the preceptor too. He belongs to the family of scholars by name *Likuca*. Besides, the *Sumadhvavijaya* an epic poem of Nārāyaṇa Paṇḍita, the son of Trivikrama Paṇḍita, narrates the life account of the poet in detail. On the basis of this authentic source, it is said that Trivikrama Paṇḍita was born in a village Kāvu or Kavaguḷi, lying about two miles north of the modern town of Kasargod. This poet flourished from 1258 A.D. to 1320 A.D. Other than the *Uṣāharaṇa*, Trivikrama Paṇḍita has to his credit one philosophical work viz. *Tattvapradīpa*, a lucid commentary on Madhva's *Brahmasūtrabhāṣya*; and three stotra-texts viz., *Nṛsimhastuti*, *Viṣṇu-stuti* and *Vāyu-stuti*.

II. The *Uṣāharaṇa-kāvya* runs into nine cantos. The **First Canto** begins with gods' approach under the leadership of Brahmā, to Lord Viṣṇu. They praise the glory of the Milk Ocean and of Lord Viṣṇu. They earnestly ask Lord Viṣṇu for the protection of good souls on the earth from the clutches of wretched demons like Kāṁsa. Then Lord Viṣṇu incarnates as Kṛṣṇa and kills Kāṁsa.

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1. *Infra.*, p. 12

The **Second Canto** deals with the construction of Dwārakā city and of Sudharmā hall therein, by the divine architect Viśvakarmā. Then, conversation takes place between Kṛṣṇa and Yādavas regarding precautionary stratagies to be undertaken at the advent of Kālayavana. At the end of the canto, Kālayavana is reduced to ashes by the fire emitted from the eyes of Mucukunda.

The **Third Canto** contains the description of abduction of Rukmiṇī by Lord Kṛṣṇa. It results in unbearable insult to Jarāsandha and others. They followed these two with an army, and make efforts to overpower Kṛṣṇa. But Balarāma prevents them from doing so. For, Rukmi gets angry and chases with army Lord Kṛṣṇa. But finally Rukmi is frustrated by Kṛṣṇa. Then Kṛṣṇa enters Dwārakā together with his wife Rukmiṇī.

The **Fourth Canto** gives a lively description of the love-sports of the divine couple - Lord Kṛṣṇa and Rukmiṇī. Then, takes place birth of Pradyumna. But the child-Pradyumna is carried away by demon Śambarāsura. With the intention of destroying him, Śambarāsura throws the child into the sea. A fish in the sea swallows him. And by a freak of fate, the fish is brought to the kitchen of Śambarāsura. When it is cut, there found a child inside the fish. A chef, Māyāvatī takes the child to her bosom and nourishes him as her own son. In course of time, Śambara demon is destroyed by Pradyumna. Then Aniruddha is born to Pradyumna.

The **Fifth Canto** reads a beautiful description of the garden-sport, water-sport, and drinking scene of Aniruddha with his companions. One night, Bāṇāsura's daughter Uṣā sees a dream of meeting handsome young Aniruddha. She falls in love with him. Having read Uṣā's heart, her friend, Citralekhā abducts Aniruddha and brings him before Uṣā. Both fall in love with each other. Then, the poet describes the love scene between Uṣā and Aniruddha.

The **Sixth Canto** in the beginning tells that Dwāarakā is sunk in woe. The people in the palace are not finding Aniruddha. They have no clue as to where he has gone. Yādavas discuss about the disappearance of Aniruddha. In the meantime, Nārada makes his appearance before Kṛṣṇa; he tells them about how Uṣā is fallen in love with Aniruddha, and how he is abducted by Citralekhā.

The **Seventh Canto** describes the scene of the battle between two opposite parties, i.e. Lord Kṛṣṇa and Śiva. Kṛṣṇa destroys the attendant spirits of Śiva. Thereupon Śiva emanates *Tāpajvara* and shoots it at Kṛṣṇa. But Kṛṣṇa drives it out with *Śitajvara* emanated by himself.

The **Eighth Canto** further continues the description of the same. Śiva in order to protect Bāṇāsura, makes all attempts to win over Kṛṣṇa. Nevertheless, Śiva is defeated by Kṛṣṇa. Then Bāṇāsura with his thousand arms fiercely fights against Kṛṣṇa. But at the end, all thousand arms are cut by Kṛṣṇa. Here ends the eighth canto.

The **Ninth Canto** being the last one, describes that Bāṇāsura submits to Kṛṣṇa himself. Kṛṣṇa together with Pradyumna and Balarāma returned to Dwāarakā accompanied by Aniruddha and Uṣā. Here ends the narration of the story of Uṣā and Aniruddha in the *Mahākāvya*.

III. In so far as the source material of the *Uṣāharaṇa-kāvya* is concerned, it is said that the story of Uṣā and Aniruddha is well known and found to be there in the *Bhāgavata Purāṇa* (X *Uttarārdha* 61-63), the *Harivaṁśa*, the *Khila* portion of the *Mahabhārata* (116-128 *Adhyāyas*), the *Viṣṇu Purāṇa* (V. 32-33), the *Padma Purāṇa* (*Uttarakāṇḍa*, *Adh.* 277.) the *Śiva Purāṇa* (*Yuddhakāṇḍa*, 1-5 *Adhyāyas*) and in the *Brahmā Purāṇa* (96-97 *Adhyāyas*).

When reading the story of Uṣā and Aniruddha in the Purāṇas mentioned above, one comes to know that all the Purāṇas excepting the



*Śiva Purāṇa* have been regarded as *Vaiṣṇava Purāṇas*. And for Vaiṣṇavites, the *Bhāgavata Purāṇa* and the *Harivaṁśa Purāṇa* are more authoritative. That is why, it should be considered here that Trivikrama Paṇḍita being an ardent follower of Mahva's Vaiṣṇavism, should have regarded the *Bhāgavata Purāṇa* and the *Harivaṁśa* as the prime sources of the *Uṣāharaṇa-kāvya*.

While going through the Purāṇic texts mentioned above, one does find some variant readings : (1) The *Padma Purāṇa* accounts that Lord Kṛṣṇa removes Śiva's stupification at the request of Pārvatī.<sup>2</sup> (2) The *Śiva Purāṇa* states that when Bānāsura passed the order to kill Aniruddha, he listened to the divine voice and *consequently* retired from killing him.<sup>3</sup> (3) In the *Śiva Purāṇa*, it may be noted that *Vaiṣṇavajvara* submits to Lord Śiva. However, the *Śiva Purāṇa* upholds Śiva's supremacy; and hence *Vaiṣṇavajvara's* surrendering to Śiva holds good in the context. (4) The *Harivaṁśa* describes that Aniruddha prayed Durgā to get himself free from the clutches of serpent-cords and he succeeded. His prayer in the *Harivaṁśa* is known as 'Āryāstava'. (5) Further, the *Harivaṁśa* makes a note of worthy consideration that Lord Hari and Lord Hara are glorified as one and the same godhead. This identity is of course here a unique one.

These are the remarkable variant readings adding to the main story of Uṣā and Aniruddha. But none of the variant readings is given scope in the *Uṣāharaṇa-kāvya* by Trivikrama Paṇḍita. Nevertheless poet's narration of the story runs through various interesting descriptions enriched with poetical conceits.

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2. *Infra.*, p. 77

3. *Infra.*, p. 43

IV. It is popularly known that *Kāvya* is divided into two sections : *Śravya* and *Dṛśya*. This tree of *Kāvya* was planted by the ancient poets like Vālmīki, then sprouted by the poets like Bhāsa, further blossomed and became fruitful by Kālidāsa. Despite this, Trivikrama Paṇḍita has composed this jewel of *Śravyakāvya*, the *Uṣāharāṇa*, with a view to highlight over-all supremacy of Lord Kṛṣṇa, an incarnation of Lord Viṣṇu and to arise devotion to Him in the mind of Sahṛdayas too !

This epic-poem *Uṣāharāṇa* stands out as unique in itself; because like that of Kālidāsa it endows *Prasādaguṇa* through the sweetness of grape-juice, like that of Māgha, it is beautiful with figures of speech, *Citrabandhas*, like that of Bhāravi, it inherits profundity of thought, and like that of Harṣa it carries significant descriptions.

In recognising the *Uṣāharāṇa* as a *Mahākāvya*, its all characteristics are found well in tune with its being an epic poem. It consists of nine cantos which is not very lengthy. It opens with the *Maṅgala śloka* invoking Lord Viṣṇu. It describes Lord Viṣṇu's incarnation as Kṛṣṇa, His destruction of Kaṁsa and Kālayavana, His marriage with Rukmiṇī, birth of Pradyumna and Aniruddha, abduction of Aniruddha, fight between Śiva and Kṛṣṇa, union of Aniruddha and Uṣā. Lord Kṛṣṇa being the *Pradhāna-nāyaka* of the *Uṣāharāṇa* is characterised as compassionate, noble, clever, valiant etc. the qualities of a *Dhīrodātta* type of hero. The *Uṣāharāṇa* reads the description of the Milk ocean, Dwārakā city water-sport, garden-sport, love amusements of Uṣā and Aniruddha, battle, Raivataka mountain etc. All cantos end with different metre from that of preceding ones. All cantos were written in an agreeable metre and well connected with the contents thereof. Lord Kṛṣṇa is characterised as triumphant. And Trivikrama Paṇḍita's purpose of writing this poem is to gain favour of Lord Kṛṣṇa and to rouse devotion to Him in the minds of readers. Thus, the *Uṣāharāṇa-kāvya* admirably satisfies the requirements of a *Mahākāvya*.

V. Furthermore, descriptive elements in the *Uṣāharaṇa* are clothed in Trivikrama Paṇḍita's scholarly significant language. The description of milk ocean occurring in the **first** canto of the poem may be said to have included as a prelude to the incarnation of Lord Viṣṇu as Kṛṣṇa. The poet exclaims that the milk ocean is characterised as a personification of generosity.<sup>4</sup> The poet shows close resemblance of milk ocean with *Adhvaryu*.<sup>5</sup> The poetical fancies of ocean-waves to be the fans and a curtain over Ādiśeṣa's glances causing disturbance to the love sport of Lord Viṣṇu and Lakṣmī,<sup>6</sup> are just charming. Thus, Trivikrama Paṇḍita has given a serial view of the milk ocean. In similar manner, the poet has displayed his descriptive power in giving vivid pictures of the forest, Dwārakā city, Raivataka mountain, Lord Nārāyaṇa, female beauty of Uṣā, garden sport, water sport, love amusements of Kṛṣṇa and Rukmiṇī and of Uṣā and Aniruddha, battle scene. These descriptions carry the quality of original images of beauty in human life. These descriptions have been well processed by the poet with his imaginative ability and poetic talent. Besides, it may be remarked here that these description are felt not unnecessary in the context of the development of the theme of the poem. In subjective content of the poem, Trivikrama Paṇḍita has followed the path of Kālidāsa.

VI. So far as the use of figures of speech in the poem is concerned, it may be said that Trivikrama Paṇḍita makes his poem attractive with the garland of beautiful flowers-like Alaṅkāras. He has used verbal figures like *Anuprāsa*, *Yamaka*, *Chhekānuprāsa*, *Vṛtṭyanuprāsa* etc. Besides; the poet has shown his unique excellence in composing the verses in *bandhas* embodying the *Citrakavya*. It seems, Trivikrama Paṇḍita lived in an age of artificial poetry, in which the use of fanciful use of words, ingenious

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4. *Infra.*, p. 116

5. *Infra.*, p. 117

6. *Infra.*, p. 118

turns of expression, the various *bandhas* like *Murujabandha*, *Ardhabhramakabandha* etc., were indulged in by the poets.

Besides *Śabdālaṅkāras*, the poet has adorned his poem with more than twenty *Arthālaṅkāras* like *Upamā*, *Utprekṣā*, *Kāraṇamāla*, *Tadguṇa* etc. at proper contexts. Trivikrama Paṇḍita has been successful in admitting poetic beauty in a mythological poem. And the figures of speech have really heightened and clothed his poetic beauty with garment of worthy of thought hidden in it.

VII. It is well known fact that the poetic composition is regulated by the metres. And Trivikrama Paṇḍita is undoubtedly a remarkable poet to give appropriate value to the classical metres. The *seventh chapter* of the thesis affirms that the poet has ably employed more than twenty metres in his poem in a significant and magnificent manner. Of the metres that poet has used, some metres like *Pramāṇikā*, *Dodhakā*, *Pramitākṣarā*, *Campakamālikā*, *Udgatā* etc, are very rare metres. The employment of the metres at appropriate places is quite emphatic in the poem. Trivikrama Paṇḍita has used all kinds of metres coming under the four groups such as *Samavṛtta*, *Ardhasamavṛtta*, *Viṣamavṛtta* and *Jāti*. Thus it is quite clear that the poet has displayed his knowledge of prosody in a perfectly echoing method.

VIII. Evaluation of the scholarship of the author of the *Uṣāharaṇakāvya*, is however evident from the last three chapters of the thesis. As revealed in the *fifth chapter* giving us descriptive aspects of the poem, a reader would come to know about Trivikrama Paṇḍita's descriptive ability blended with majestic and noble poetic elements. As shown in the *sixth chapter*, Trivikrama Paṇḍita is a scholarly poet in using *Śabdālaṅkāras*, *Bandhas* and *Arthālaṅkāras*. Poet's fondness for pleasing alliteration, *Yamaka* etc. is quite explicit and significant too. It speaks of poet's deep knowledge of rhetorics. The point is that for Trivikrama Paṇḍita, there is

no defined boundary between what is plain language and what is pure rhetorical expression; because he has maintained an equilibrium between these two aspects. Therefore, to understand the poem of Trivikrama Paṇḍita means to penetrate into a refined section of Sanskrit rhetorics. Thus, it can be said that this epic poem is replete with various Alāṅkāras which have enhanced the beauty of the poem and added perspicuity, grace and sweetness to the theme of the poem.

The *seventh chapter* of the thesis represents Trivikrama Paṇḍita as a metric genius. His lavish use of more than twenty metres in the poem speaks of his mastery over the science of prosody. These metres have been used in a perfect symphony of the subject-matter of the poem.

IX. As the title of the poem suggests, it may be said that Aniruddha is the hero of the poem. He is portrayed as *Dhīralalita* type of hero who is careless of his kingdom, tender at heart, and is always engaged in dance, music etc. And Uṣā is heroine who is advanced in prime youth. The predominant *rasa* is *Śṛṅgāra*.

But after a close reading of the text, one can unhesitatingly state that Kṛṣṇa is the hero in this *Kāvya*. He is portrayed as *Mahāsattva* and *Sthira* in the contexts of carrying away Rukmiṇī, facing Rukmi, fight against Rudra; as *Kṣamāvān* when showing favour on Rukmiṇī, Mahādeva, *Śaivajvara* and Bānāsura; as *Nigūḍha* in counselling with Yādava ministers; and as *Atigambhīra* and *Avikatthana* in the battle-field and in His victory. Therefore, Kṛṣṇa is the main hero.

X. Moreover, an aspect of *Rasa* delineation is one of the vital features of a literary work. Trivikrama Paṇḍita is found to have given balanced importance for the delineation of various sentiments in the *Uṣāharaṇakāvya*. A close reader can observe the development of *Vīra-rasa* (heroic sentiment), *Śṛṅgāra-rasa* (erotic sentiment), *Adbhuta-rasa*

(marvellous sentiment) *Raudra-rasa* (Furious sentiment), and of *Bhayānaka-rasa* (Terrible sentiment).

The *Vira-rasa* is predominantly developed in the poem. In the *third canto* wherein Rukmi encounters Kṛṣṇa; secondly in the *seventh, eighth* and *ninth* cantos, fight takes place between Lord Kṛṣṇa and Śaivajvara Śiva as well as demon king Bāṇa - in all these contexts the sentiments of *Vira*, *Raudra* and *Bhayānaka* are developed. The poet has delineated *Śṛṅgāra-rasa* in the description of love-sports of Kṛṣṇa-Rukmiṇī in the *fourth canto*; garden-sport, water-sport, love-sport of Uṣā and Aniruddha occurring in the *fifth canto*; again when Uṣā and Aniruddha moving through *Antarikṣa* to Dwārakā on Garuḍa expressed in the concluding portion of the *ninth canto*. The reflection of the *Adbhuta-rasa* may be seen in the description of milk-ocean, and of Lord Nārāyaṇa in the *first canto*, and in the description of *Sudharma-hall* in the *second canto* of the poem.

XI. Trivikrama Paṇḍita's poetic language communicates his aesthetic experience through the medium of his inimitable style. The poet implies in his introductory verse<sup>7</sup> that the poem would run through *Pāñcālī*, *Vaidarbhī* and *Gauḍiyā* style. He employs these styles corresponding to the nature of enumeration. The author has used *Pāñcālī* and *Vaidarbhī* styles in the descriptions of milk-ocean, love-sports, etc. which represent *prasadaguna*. And he follows *Gauḍiyā* style where *Vira*, *Raudra* and *Bhayānaka* sentiments have been developed in the poem.

XII. Being an ardent Vaiṣṇavite of Mādhva tradition, Trivikrama Paṇḍita has brought in Madhva's doctrinal aspects in the poem without defacing the central theme. Verily, Trivikrama Paṇḍita's main purpose of composing the *Uṣāharaṇa* is to uphold Lord Viṣṇu's over-all supremacy

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7. वैदर्भमार्गानुगताः कवीन्द्राः केचित् परे गौडपथप्रवीणाः ।  
प्रायेण तेषामनुवृत्त्यभावाद् द्वयानभिज्ञस्त्वपथेन यामि ॥ *Uṣāharaṇam*, I. 6

propounded by Madhvācārya of Dvaita system of Vedānta. However Lord Kṛṣṇa, the *Pradhāna-nāyaka* of the poem, is one of the incarnations of Lord Viṣṇu. So, the presentation of Lord Kṛṣṇa as supremely superior amounts to the upholding Madhva's doctrine : “हरिः परतरः”.

In the *first canto*, gods' approach to Lord Viṣṇu under the leadership of Brahmā asking for protection from the demons, Viṣṇu's incarnation as Kṛṣṇa, and in the *ninth canto* Kṛṣṇa's victory over Lord Śiva underline the supremacy of Lord Viṣṇu Himself over all gods, Lord Śiva and Brahmā too. Moreover, Kṛṣṇa's counselling with Yādava ministers of the poem, and Yādavas' speech in the *second canto* imply Madhva's doctrine of souls' dependence on Viṣṇu and hierarchy among them (जीवगणाः हरेरनुचराः नीचोच्चभावांगताः).

XIII. In a nutshell, the gracefully modest reference to himself by Trivikrama Paṇḍita in the beginning of the poem, reveals certainly the humility of a great poet, conscious of his ability and superiority and not that of a novice.<sup>8</sup> Trivikrama Paṇḍita undoubtedly deserves the honour of contributing the *Uṣāharaṇa* as a *Mahākāvya* to the history of classical Sanskrit literature. The finish, the accuracy and the ease with which the poet has composed, leads one to the conclusion that the *Uṣāharaṇa-kāvya* is certainly the work of a born-poet.

In fine, the merits of the *Uṣāharaṇa Kāvya* of Trivikrama Paṇḍita though less noticed by literary critics, preserves its vigour of thought and lofty eloquence in expression. With this merit of the *Mahākāvya*, Trivikrama Paṇḍita may be undoubtedly regarded as one of the great poets, that have shed lustre on the literary history of Sanskrit.



8. न प्रौढशब्दापि न चार्थपुष्कला न वाप्यलंकारशुभा कृतिर्मम ।  
न श्राव्यवृत्ता रसिकैरुपेक्षिता न वेति कश्चिद् ब्रियते वधूखि ॥ *Uṣāharaṇam*, I.4